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真義大觀

Volume V



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SELECTED RELICS

of

JAPANESE ART

Vol. V.

EDITED BY S. TAJIMA.

真美大觀 第五册

真美大觀

册 五 第

PUBLISHED

BY

NIPPON BUKKYO SHIMBI KYOKWAI,

ZENKYOAN, KENNINJI, SHIMOKYOKU,

KYOTO, JAPAN.

1901.

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PHOTOGRAPHED AND COLLOTYPED BY K. OGAWA.

PRINTED AT THE TOKYO TSUKIJI TYPE FOUNDRY.

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JAPANESE ART

Vol. II

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大正美術真

第 二 冊

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眞美大觀 第五册

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帝室御物

春日權現驗記書卷絹本着色 高階隆兼筆

全二十卷中第十卷の二段

(全長二丈餘 幅一尺二寸七分)

此書卷は南部なる春日大明神の靈驗顯著なりし事跡を書けるものにして全部二十卷
隆兼一代の傑作古今繪卷物中の巨擘として天下に有名なものなり詞書の筆者第一
より第五及び第九より第十三に至るの十卷は慶司前關白基忠公の嫡子に
して近衛北殿盛可殿と稱す正和二年即ち西暦一三三二年即ち西暦一三三二年七月七日
に至るの三卷は攝政冬平公基忠公の男第十四より第三十六及び第九十九の五卷
は權大納言冬基卿第十七十八の二卷は南部一乘院良信大僧正共其に基忠公の子なり
謹んで茲に登載する所の二圖は其に第十卷中の兩段にして一は天台の座主教圓天元
二年一永承二年即ち西暦九七九年一〇四七年の兩段にして一は天台の座主教圓天元
を轉讀せしに春日明神妻を老翁に變じて顯はれ給ひ國宮の御庭前の松上に於て萬歳
樂を舞ひ給ふの圖他は南部の教樓上人寛治七年即ち西暦一〇九三年入寂せし高僧が
嘗て京都の音羽山に住し端坐して極樂を願ふこと三年遂に腰痛を發して起つ能はざ
るに至りしかば春日明神に其平癒を祈りしに或日の夢に一人の貴女現はれ我れ汝を
拾て予我家は西方に在りと託げ給ひけるが其病頓に癒えたりと云ふの靈驗を書ける
ものなり

此書卷の筆者高階隆兼は春日或は土佐を稱とす四位に敍し右近將監に任じ繪所預に
補せらる延慶西暦一三〇八年一三三〇年頃の人なり其父祖書系等詳ならず然れども
其書の風趣を見るに上佐派の流を汲み其奥趣を究めたる人なること疑なし顧ふ
に當時上佐氏の書風漸く衰へ其名聲復た昔日の如くなり加ふるに一方には皇室を
始め奉り執權北條氏の如きは専ら脚衣に歸依し宋僧等を崇信したるを以て自から支
那畫の流行を來たせし是を以て巨勢託磨の如きも亦其影響を受けて稍其風格を變せ
んとするの傾向を生じ所謂後畫派の運命日に非にして氣微頗る揚々たるに至れり此
時に方り隆兼獨り挺然として古上佐の面目を維持し大に其神髓を發揮して光輝あら
しむ是れ實に稀世の大手麗なる畫家にあらざれば能はざる所其功績や偉なりと謂ふ
可し殊に此書卷の如きは上下賤男女老弱の風俗より家室器具調度の類に至るまで
當時の狀態を精細細寫して到らざる所なく而して一筆苟も下さず一彩類りに施さず
其匠心の微妙周密なる其設色の精緻富麗なる前に我國美術界の偉觀たり蓋し其美術
上の價值は勿論風俗時物等を窺知す可き歴史上の價值に至りても亦實に多大なりと
云ふ可し要するに此書卷は當時勢威赫々たる機門の父子四人が敬神の熱志に堪へず
諸人の信仰を増さしめん爲め延慶二年西暦一三〇九年に撰撰せしものにして乃ち當
代の名家隆兼其命を受け平生の蘊蓄と滿身の精力を傾け盡して揮灑したるものなれ
ば特り彼れが遺蹟中の最大傑作たるのみならず其質量に於て亦當に繪卷物中の第
一位に置く可きものならん尙ほ此に掲ぐるもの、外更に數段を拜寫し冊を重ねて漸
次に之を登載し覽者の渴望を満足せしむ可し

MIRACLES OF THE DEITY OF KASUGA.

(Two portions of the 10th of twenty rolls, coloured; each, 30 feet by 1 foot 3 5/16 inches.)

BY TAKASHINA TAKAKANÉ

OWNED BY THE IMPERIAL HOUSEHOLD.

(COLLOTYPE.)

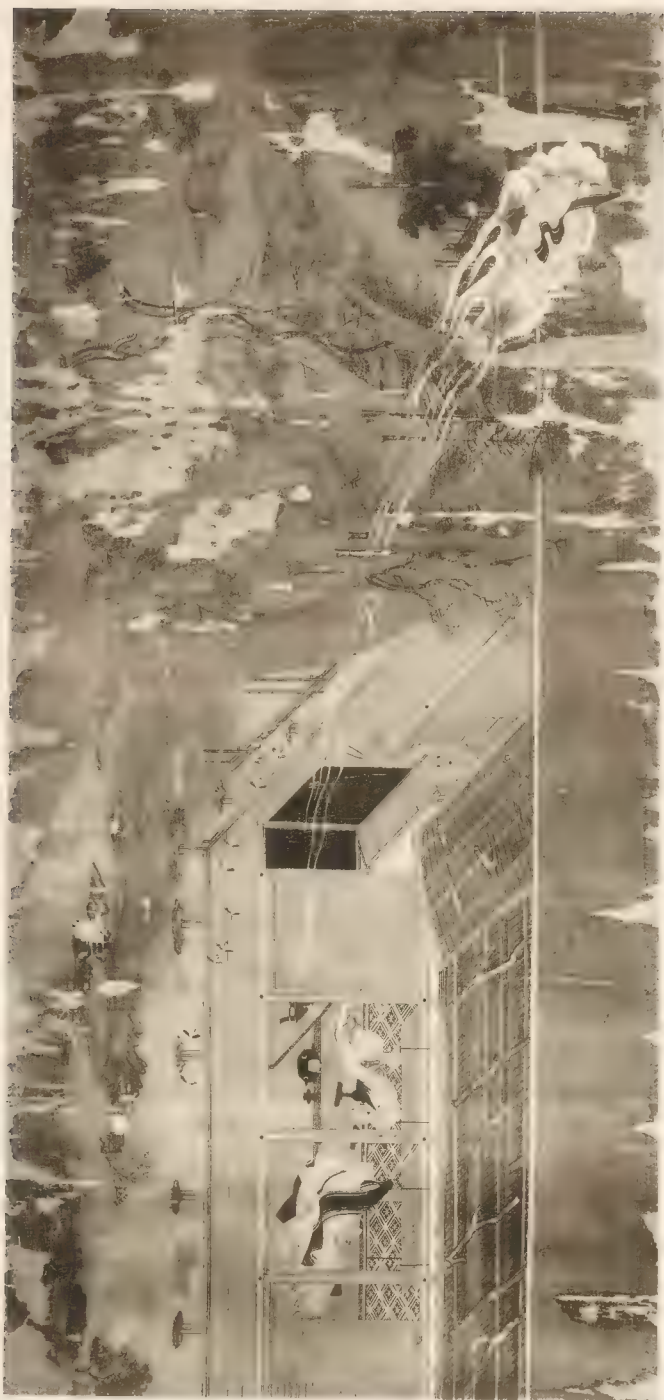
In the rolls, of which only two portions are here reproduced, the noted miracles of the Deity of Kasuga are depicted. The rolls are twenty in number, all painted by Takashina Takakané, famous as his life-works, and the most distinguished of their kind. They belong to the Imperial Household. Of the writings attached to each section of the pictures illustrating miraculous occurrences, of the ten rolls, the first to the fifth and the ninth to the thirteenth are by the ex-Premier, Takatsukasa Mototada (died in 1313), and three rolls, the 6th to the 8th, are by the Premier, Fuyuhira, son of the latter, while five, i. e. the 14th to the 16th, the 19th and the 20th, are attributed to the Minister, Fuyumoto. The 17th and the 18th are the works of Ryōshin, son of Mototada, the High Priest of the monastery Ichijōin, in Nara.

Of the two sections here given, the first illustrates miracles which occurred on Mount Hiei. Once on a time, the high priest of the Tendai sect, Kyōen by name (979-1047), was reading the Vidyā-mātra-śāstra, a treatise on Buddhist Idealism, in a hall on the Mount. The Deity of Kasuga, transforming himself into an old man, appeared before him, delighted to express his joy and respect at meeting him. He is further represented here as performing a dance, called the "Manzairaku" ("Joy of Ten Thousand Years"), on an old pine tree in the inclosure. The second relates to a meritorious priest, named Kyōkwaï (died in 1093), who, meditating for three years in an upright attitude, while on the Otowa hill, Kyōto, prayed to be born in the "Land of Bliss." He then fell ill, owing to a disease of the legs, and not being able to stand any more, he prayed to the Deity of Kasuga to cure his disease. Thereupon a lady appeared in a dream, and said to him:—"I shall not abandon thee. My abode is in the West." Upon the delivery of that oracle he recovered from his illness.

Takashina Takakané, the author of the rolls, was a General of the Imperial Body-guard and Superintendent of the Picture Bureau. His genealogy and art-lineage cannot be ascertained, but from paintings left by him, we are sure that he belonged to the Tosa school, and was well versed in its secrets. It was indeed the waning period of the school and its fame was not like that of old days. Besides, there came several priests of the Zen sect from China who found it easy to introduce the Sung art, as the Emperor, as well as the acting Premier, Hōjō, were earnest believers in the Zen (Dhyāna) doctrine. Influenced by this tendency, Kōsō and Takuma were about to alter the art-style of the line, and the fortune of the Yamato (Japanese) school of art was in a dubious position, leaving no spirit any more. It was Takakané alone who endeavoured to maintain the old name of Tosa by retaining the old art-method. His merit in this point alone is great. Ancient customs, house-matters, utensils, etc. of the high and low classes, are fully detailed in the rolls we are now studying. The author did not apply a stroke, or a tint, without care and attention. His artistic disposition is so fine and minute and his colouring so rich and exact, that he has merited a full part of the glory which falls to Japanese art. The rolls, being descriptive of the so-called miracles of old, are valuable, both for the advancement of art, and the study of the historic role of Japan. The four illustrious persons of the administrative family, enjoying the highest power and position, conceived these depictions, in 1300, out of their believing hearts, to promote faith in the Deity, and they ordered the artist we are considering to paint what they thought desirable for the purpose. Accepting this honourable order, Takakané seems to have devoted all his talent and acquisition to conceiving and producing upon canvas this grand masterpiece. We intend to photograph several more sections, and reproduce them, one after another, as we progress in the publication of the present series.









如意輪觀世音菩薩木像 傳聖德太子作

(身長四尺三寸)

京都府下太秦眞言宗廣隆寺藏

廣隆寺は推古天皇の十二年西暦六〇四年聖德太子第二冊に其傳ありが近臣藤原勝に命じて建立せしめ給ひし山城第一の古刹にして、秦公寺、杜林寺、香楓寺、峰岡寺、葛野寺等の別號あり又金堂の西に當りて杜宮院あり八稜形の構造にして世に八角堂又は舞院と稱す是れ楓野別宮にして太子親ら土木の功を積み造營し給ふ所なりと云ふ堂内に三體の佛像を安置すこゝに掲ぐる如意輪觀世音菩薩の木像は即ち其一體にして寺傳には太子の作なりと云へり然れども之を第三冊に掲載せる中宮寺の如意輪觀世音傳太子作と對觀比較するに彼れは都雅優美にして此れは素朴古雅の趣あり而して後者は前者の如く刀痕銳利ならず到底同一人の作と認む可らざるなり但し其姿勢様式は則ち兩者共に純然たる推古時代のものなること疑なし唯全體に就て之を評鑒すれば彼れは専門家の作にして此れは否らざるが如し兎に角に推古時代の古彫刻の今日に現存するもの僅に指を屈するに過ぎざれば此像の如きは本邦美術の發達沿革の次第を徴知するに缺ぐ可らざるの逸品なり

WOODEN IMAGE OF CAKRAVARTĪ-CINTĀ-MAÑI AVALOKITEŚVARA.

(4 feet 3½ inches in height.)

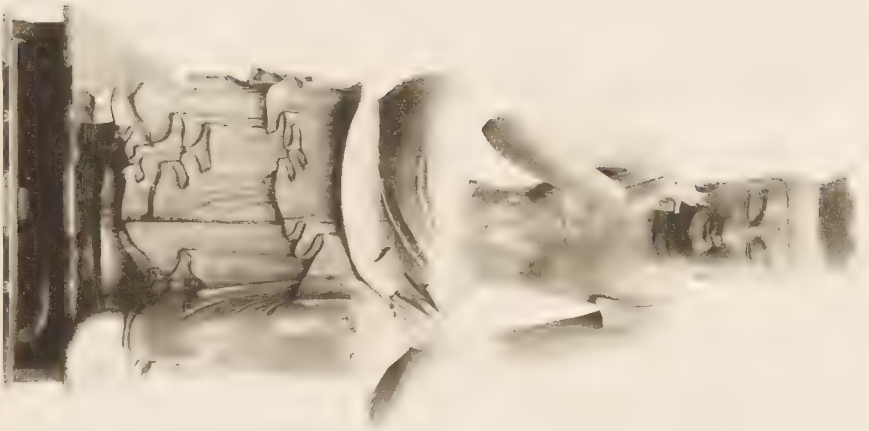
SAID TO BE BY PRINCE SHŌTOKU.

OWNED BY THE TEMPLE KŌRYŪJI, KYŌTO.

(COLLOTYPE.)

Kōryūji is the oldest temple in Kyōto. It was in 604 A. D. that **Prince Shōtoku*** built it under the superintendence of Hata Kawakatsu. West from the Kondō (Golden Hall) of the temple there is an octagonal building called Kenkyūin, or Hakkakudō, the "Eight sided Hall." It is said to have been the Prince's palace, built by himself. There are three images of Buddha in it; the wooden image here reproduced being one of them, and it is said to have been carved by the Prince himself. When we compare it, however, with the image of Avalokiteśvara of the temple Chūgūji (see Vol. III) which is also attributed to him, we see that the latter is more refined than the former, which is of a simple and antique taste. They can noways be attributed to one and the same sculptor. Both, however, belong to the Suiko period. But judging them in all their aspects we can say that the one here reproduced may be by a lay-artist while the other is doubtless the work of a specialist. As we have very few art-relics of the Suiko period, we welcome this image as important for a study of the historical development of Japanese art.

* For the life of Prince Shōtoku, see Vol. II.





藥師如來三尊金銅像 作者不詳

第一、藥師琉璃光如來 第二、日光遍照菩薩 第三、月光遍照菩薩

(中尊身長九尺、額端廣五尺一寸、脇侍二尊身長各一丈一尺一寸)

奈良縣下西京法相宗大本山藥師寺金堂安置

藥師琉璃光如來は東方に淨土を建立せる七佛藥師の第七位にして、其淨土は西方阿彌陀佛の極樂世界と莊嚴異なることなく、日光遍照月光遍照の二菩薩は觀自在得大勢至が阿彌陀の左右に侍する如く、無數の聖衆に長として、此如來を補佐し、又彌陀淨土の往生人が觀自在等の二十五菩薩に歡迎せらるゝ、如く、此佛の淨土に往生する者は文殊彌勒等の八菩薩に迎接せらるゝ云ふ、此佛に十二の大誓願あり、夫の一たび我が名號を聞かざるは、衆病悉く除き身心安樂ならん云ふが如きを、其主要なるものとす。此に掲ぐる藥師三尊金銅像を本號とせる藥師寺の創立を案するに、天武天皇白鳳九年(西暦六八〇年)十一月皇后不豫、醫藥其驗なかりしかば、除病延命の爲め、丈六の藥師像を鑄造せんとす。誓願を發し給ひしに、忽ち靈驗ありしを以て、天皇乃ち大に感じ、造像を創め給ひしも、鋪金未だ畢らずして崩じ給へり、持統天皇乃ち前緒を追ひ、其十一年(西暦六九七年)七月、始めて功を遂げ盛んなる開眼式を行ひ、尋で其堂塔僧坊をも建設せしめ給へり、元明天皇和銅三年都を平城に奠めらるゝに、追ひ藥師寺も亦養老二年を以て、高市郡岡本郷より新京に移し建てしめらるゝ今の藥師寺即ち是れなり、此に掲ぐる三尊は同寺金堂に安置せらるゝものにして、其製作年代に就き二説あり、其一は則ち曰く、是れ天武天皇白鳳年間創作の丈六像にして、養老二年同寺移轉の際同じく高市郡より遷したるものなりと、其二は則ち曰く、是れ養老二年(西暦七一八年)同寺移轉の時重鑄したるものなりと、而して養老重鑄説に更に二様の論あり、甲は曰く、同寺移轉の際同じく遷座せられたる白鳳創作の像は現今講堂に安置せらるゝものにして、金堂の三尊にはあらざる、金堂の三尊は即ち養老年間の重鑄に係れること疑なしと、乙は曰く、同寺の一緣起に記する所の如く、行基菩薩(天智天皇七年)天平勝寶元年(即ち西暦六六八年)七四九年が養老移轉の際勅を奉じて、當時百濟國より貢獻せる佛足跡を模範とし、金置山(今の金剛山)の附近に在りて於て鑄造せるものなりと、此等の諸説は孰れも多少の典據を有するを以て、容易に是非す可らずと雖も、審に記録口傳等に徴し、又其技巧様式等を稽查すれば、寧ろ養老の鑄造なりとすること適當なるが如し。

落ら／＼三尊の相好を觀るに、其容儀の端嚴殊妙にして、形體の優美豐滿なるは勿論、筋肉の弛張より體軀四肢の樞衡に至るまで、極めて寫生的にして、其形相は我國の佛體中最も能く所謂三十二相を具備せるものなり、且つ衣紋の曲線自在にして、其裾の須彌壇の前面に垂下し、閉鎖相重なるの狀殆ど實物を見る如く、妙ぶ可からず、須彌壇は中部方形にして、上下共に階段狀を成し、其周圍には葡萄模樣及び幾何學的紋樣を現はし、其四方には奇古なる青龍、白虎、朱雀、玄武の四獸を配し、又中部の四面には瓦燈形の裡に面貌醜怪なる裸體人物を牛肉彫りに露はせり、其意匠の非凡にして、技術の絶倫なる本尊及び兩脇侍と相待つて實に本邦美術界の偉觀と稱す可し、後花園天皇の文安二年(西暦一四四五年)金堂大風の爲めに吹倒されたれども、三尊は毫も破損を受けず、又後奈良天皇の享祿二年(西暦一五二九年)兵火の爲めに焼失せしも、三尊は矢張り其禍を免かれ、安政三年(西暦一八五六年)光背を改造したるの外、今日に至るまで依然として千古の美觀を呈するを見て、夫の推古時代の鑄造に係る法隆寺金堂の藥師及び釋迦三尊の金銅像に比較對觀せば、彼れの簡古勁硬にして此れの優麗穩健なる自ら時代精神の推移藝術技巧の發達を察するに足る可し。

桑貞隸于西京山卧宗大本山像幅吉金堂定置

BRONZE IMAGE OF BUDDHA BHESHAJYA-GURU (YAKUSHI)
WITH TWO OF HIS ASSOCIATES.

- I. Buddha Bheshajya-guru.
- II. Bodhi-sattva Sūrya-prabha
- II. Bodhi-sattva Candra-prabha.

(I, 9 feet 1½ inches in height; its seat, 5 feet 2 inches; II and III, each, 11 feet 3 inches in height.)

SCULPTOR UNKNOWN.

OWNED BY THE TEMPLE YAKUSHIJI, NARA.

(COLLOTYPE.)

Buddha Bheshajya-guru is believed to live in the Land of Bliss in the Eastern Quarter, and Bodhi-sattvas Sūrya-prabha and Candra-prabha assist him in the work of salvation, just as Buddha Amitābha in the Land of Bliss, in the West, is helped by Bodhi-sattvas Avalokiteśvara and Mahā-sthāma-prīpta in his religious work. The Buddha is believed to have made some twelve vows, one of which goes as follows:—"If my name be heard by one who is suffering from a disease, he shall be healed at once, and his spirit and body may be tranquilized, having no longer a sickly feeling."

As to the founding of the temple Yakushiji, where these images are installed, the tradition runs as follows:—"In 680, the Consort of the Emperor Tenmu was ill, and no physician could cure her of her disease. Thereupon she vowed to have cast images of Bheshajya-guru and his retainers, and she prayed, by this merit, to be exempt from the impending end of life. Soon after she recovered, and the Emperor gave orders to fulfill the vow made by the Empress. Unfortunately he died before the gilding of the images had been finished. The succeeding Empress, Jitō, continued the work, which was finished in 697, when a grand ceremony of opening the eye of the images was held. Further, she built halls, pagodas and resident houses in honour of the images." In 710 the Emperor, Genmyō fixed his capital at Heijyō (Nara), and eight years later the temple which was in Okamoto, in the district of Takaichi, was also removed to the new capital. This is what we know now as Yakushiji.

The three images here reproduced are installed in the Kondō (Golden Hall) of the temple. As to their date there are two opinions advanced. One refers them to the time of the Emperor Tenmu, as also does the tradition above mentioned. The other holds that they were recast when the temple was removed in 718. Both opinions are based on a more or less authentic record which has come down to us, and must not be rejected without a sufficient ground. From the skill displayed and the style of casting, we rather think that they are productions of the year period of Yōrō (718). The forms of the images are finely rendered, faultless and well proportioned of limb. The so-called Thirty-two Characteristics are shown as far as possible, and best among images of their kind. The carved lines of the robe look exceedingly natural, with the skirt hanging in front of the throne. The throne of the Buddha is square at the top and has steps in front. All around is a design of grapes, and other round or square figures. On the four sides of the middle portion of the seat some undressed figures, apparently conversing together, are seen. The designs are, on the whole, uncommon,* and the work, too, is unequalled. The three images form the best class of the art relics of old Japan. These escaped the storm which broke down the Kondō Hall in 1445, and the fire which reduced the temple to ashes in 1529. Except the halos, which were recast in 1856, there is no part altered from the time of the first casting. If we compare these fine and finished art-objects of the Yōrō period with the simple and antique forms of the Suiko period, e. g. Bheshajya-guru, and Śākyamuni and the two Bodhi-sattvas (see Vol. I), of the temple Hōryūji, we can see how quick a development these periods saw in the art of representing sacred objects.

* A mirror with a design of grapes is said to be of Bactrian origin. The design here seen may be an imitation of the old type, from India.

ROMNEY IMAGE OF BUDDHY EPHRAIM-YA-CUNA YAKHUM.
WITH TWO OF HIS ASSOCIATES

1. Hephraim Ephraim-Ya-Cuna

2. Hephraim Ephraim-Ya-Cuna

3. Hephraim Ephraim-Ya-Cuna

4. Hephraim Ephraim-Ya-Cuna

5. Hephraim Ephraim-Ya-Cuna

6. Hephraim Ephraim-Ya-Cuna

7. Hephraim Ephraim-Ya-Cuna

8. Hephraim Ephraim-Ya-Cuna

9. Hephraim Ephraim-Ya-Cuna

10. Hephraim Ephraim-Ya-Cuna

11. Hephraim Ephraim-Ya-Cuna

12. Hephraim Ephraim-Ya-Cuna

13. Hephraim Ephraim-Ya-Cuna

14. Hephraim Ephraim-Ya-Cuna

15. Hephraim Ephraim-Ya-Cuna

16. Hephraim Ephraim-Ya-Cuna

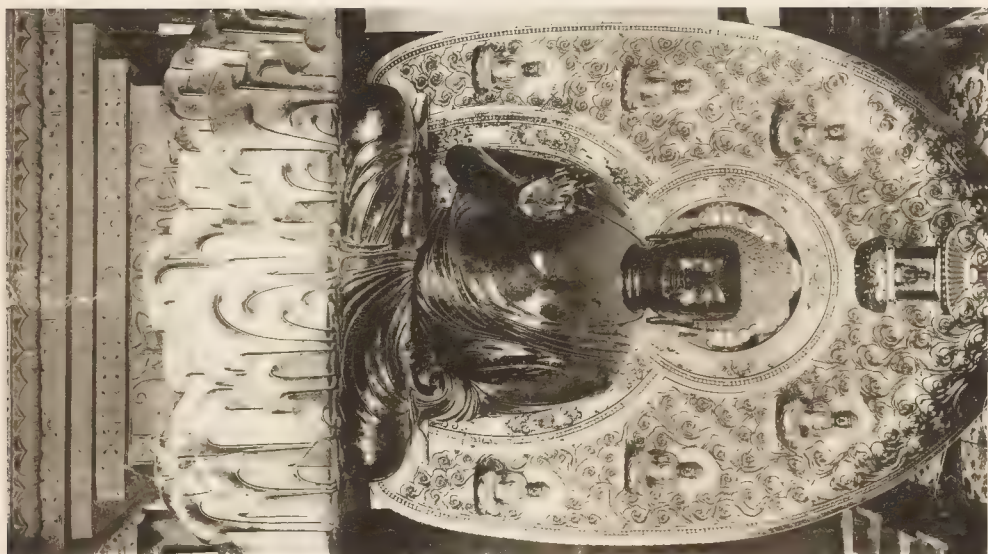
17. Hephraim Ephraim-Ya-Cuna

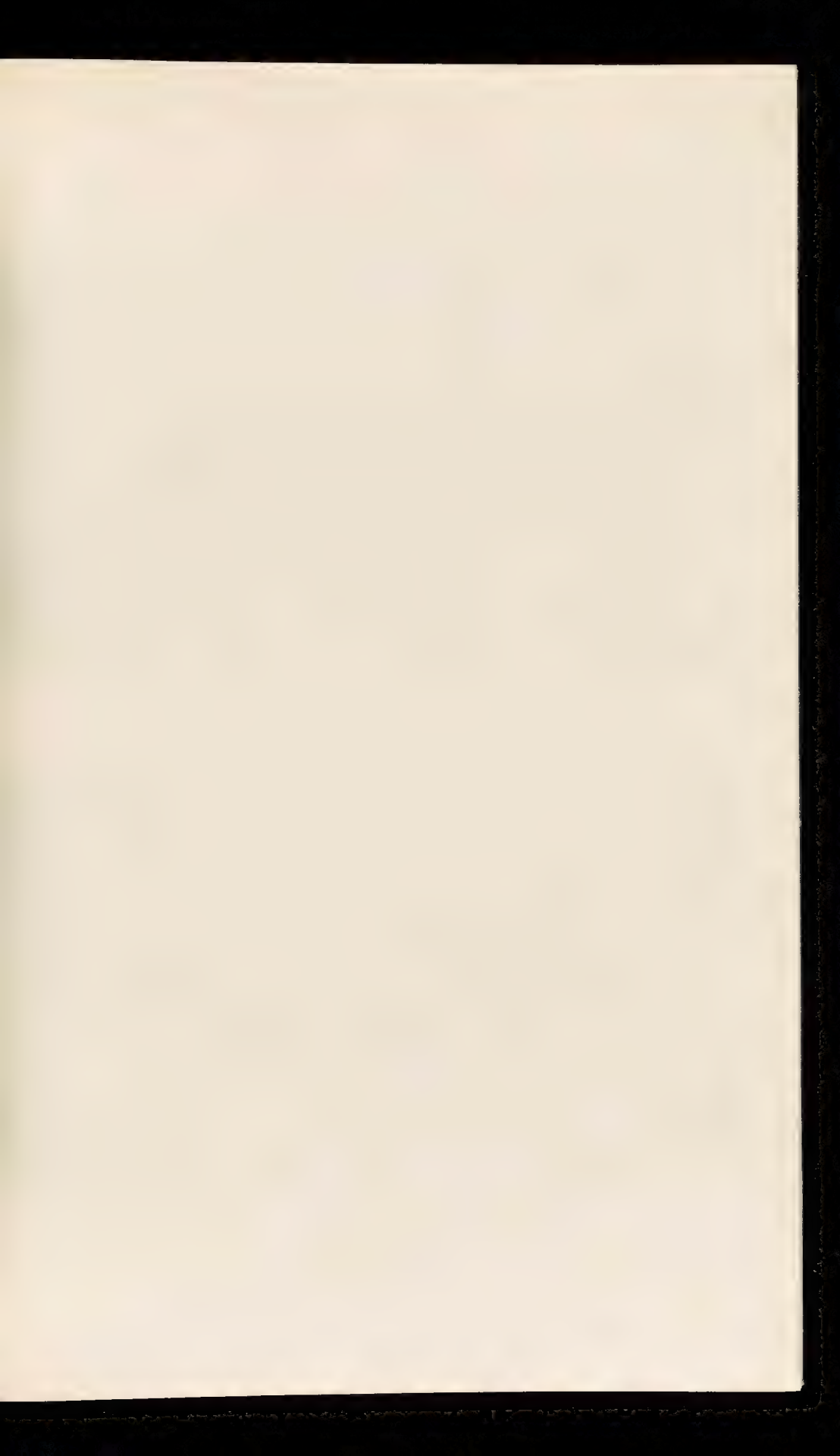
18. Hephraim Ephraim-Ya-Cuna

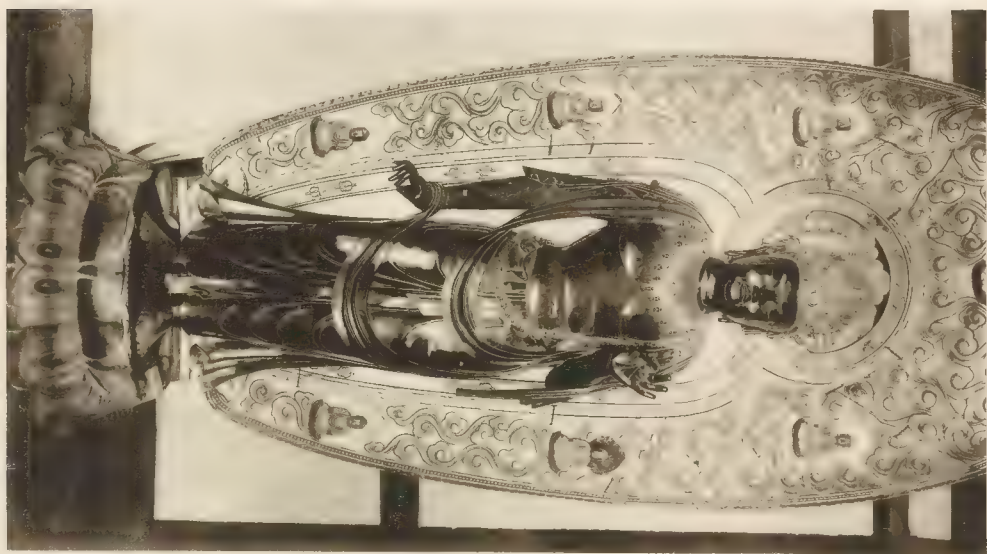
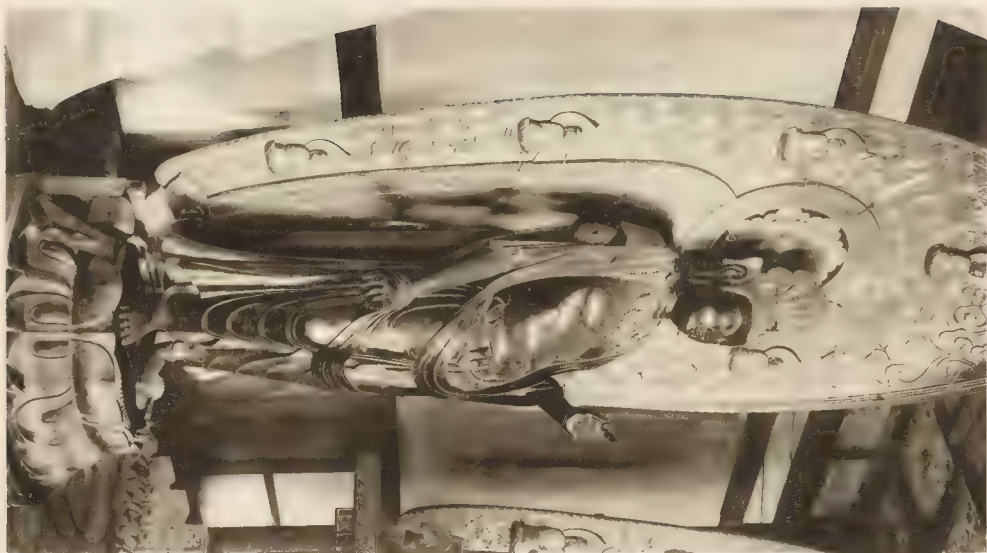
19. Hephraim Ephraim-Ya-Cuna

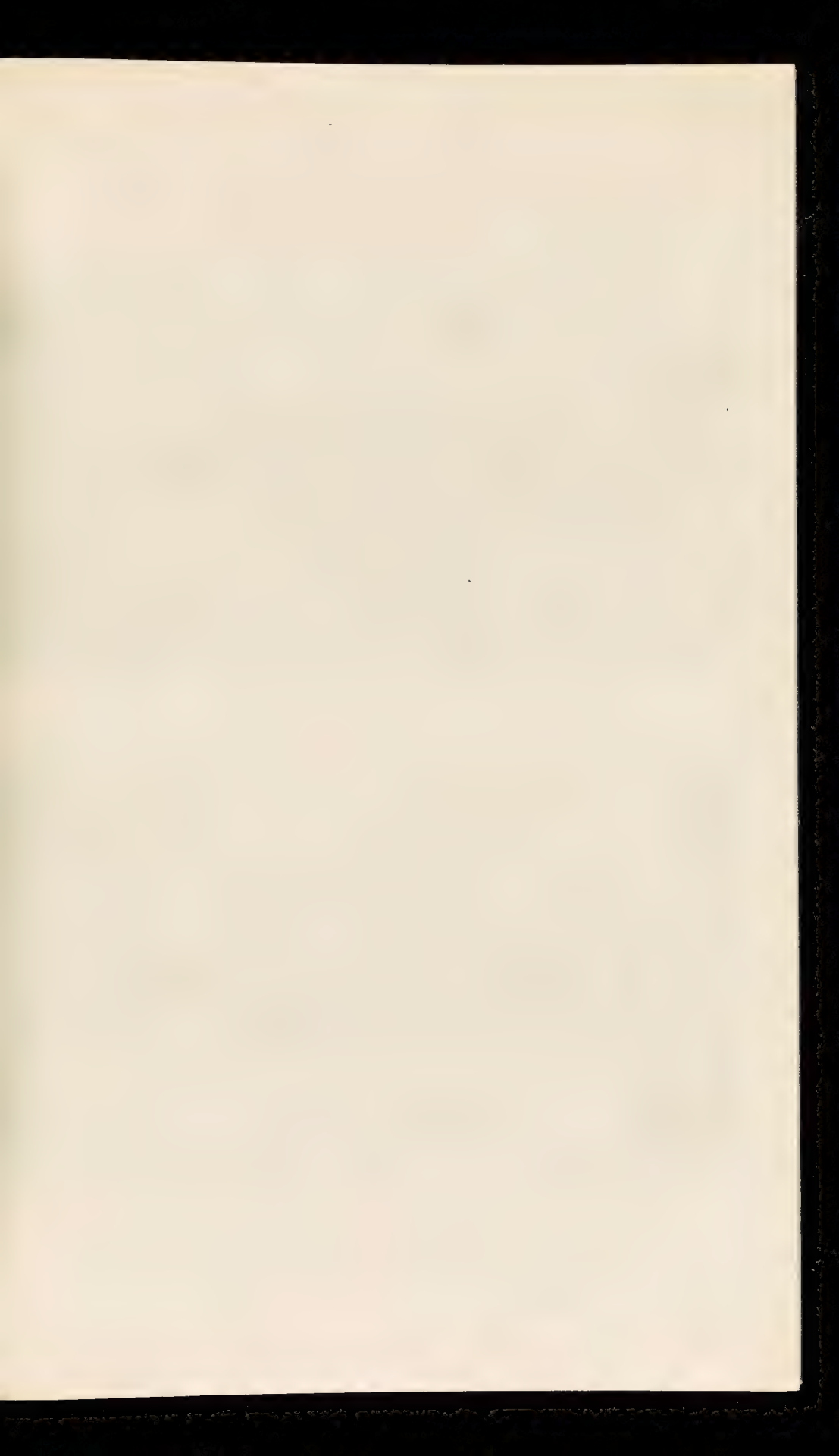
20. Hephraim Ephraim-Ya-Cuna

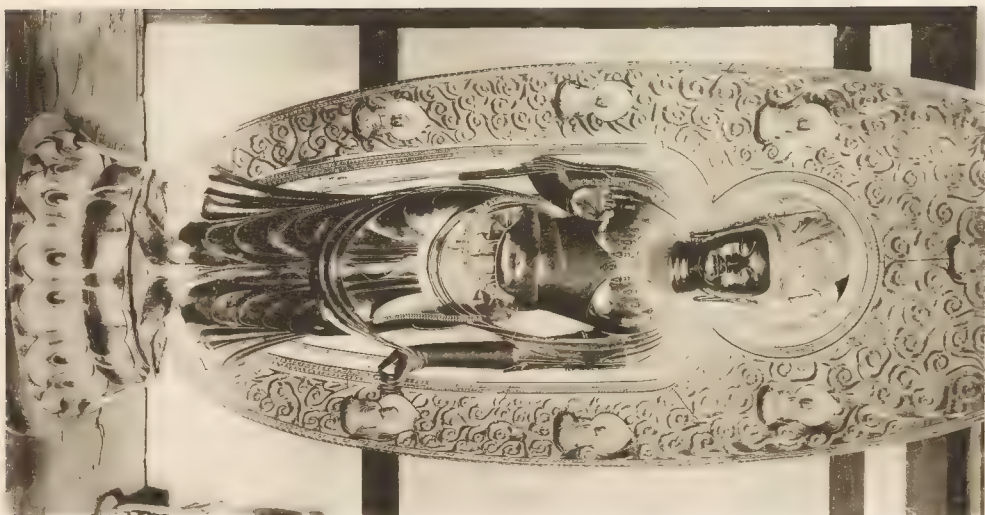
21. Hephraim Ephraim-Ya-Cuna











銅製華原磬 作者不詳

（竪長共高三尺一寸五分）

奈良市法相宗大本山興福寺藏

こ、に出す華原磬は興福寺の什寶中殊に貴重なるものにして古來其名高し全體銅鑄製にして圖の如く四頭の龍相屈して磬を圍繞し頭部は各左右に向ひ尾は相接して臺柱を經へり臺柱は獅子或は狛犬なりとも云ひ又は龍馬なりとの説ありの背上に立ち獅子は頭を挙げ尾を愛いて蹲居せり而して龍腹の間に懸れる磬は其兩面の中央に寶相華周邊に蓮華蔓草を顯はせり元來華原磬の名稱は支那の華原今の陝西省西安府耀州路ならんかより産出する所の名石を以て作れるものなるのみならず磬は方形の物にして圓形の具にあらざれば茲に出せる如き銅製にして且つ圓形なる物を華原磬と名づくるは妥當ならず寧ろ鉦鼓と云ふを至當なりとせん然れども華原磬は唐の天寶西曆第八世紀の末以來久しく世に賞賛せられたる佳名なれば即ち之を採りて此に名づけたるものならんか又此の製作に就きて二様の説あり一は則ち我國に於ける天平時代西曆第八世紀の末の作なりと爲すものにして他は則ち支那唐朝の製なりとするものなり其年代に於ては兩説共に大差なけれども之を日本品とするに支那作とするとは其見る所頗る懸隔せり而して之を支那作とするは古來の傳説にして且つ具眼者の往々同意する所なるが如し然れども其説別に據あるにあらず同じく興福寺に藏する酒濱磬と共に唐朝傳來の物ならん云ふに在るのみ又之を日本品とするの説に至りては一層茫漠にして唯其局部を把らへて我國天平時代の藝術品ならん評斷するに過ぎず蓋し其意匠銘範の上より見れば或は天平の製作と云ふの説に首肯するを得べく龍と獅子の形容等よりすれば寧ろ唐作と見る可きものなるが如しされば彼我孰れの作なるか之が鑑案を下さんは非常の難事にして更に精細なる比較研究を経ざる可らず蓋し天平時代の文化は或る意味に於て唐代文化の模倣なれば當時に於ける藝術は彼此往々辨別するに苦む物なしとせず故に當時製作せられ當時は渡來したる遺品にして傳説の確實なるものか然らざれば特調の顯著なる物にあらざるよりは輕々に之を鑑定す可らざるなり要するに此華原磬は支那日本何れの製作たるを問はず其意匠奇抜にして形狀よく整ひ銘型頗る精緻にして意匠秀拔龍獅の如き殊に活氣横生の趣あり壯麗雄偉真に千古の神品と稱す可し

MUSICAL INSTRUMENT CALLED "KWAGEN-KEI"

(Copper; 3 feet 2½ inches in height.)

SCULPTOR UNKNOWN

OWNED BY THE TEMPLE KÔFUKUJI, NARA.

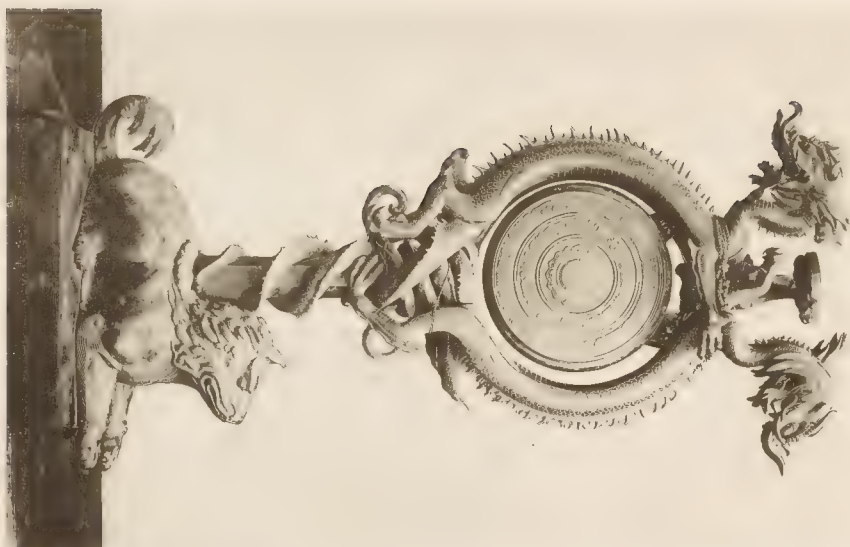
(COLLOTYPE.)

"Kei" (Ching) is originally a square stone instrument of music. That made of a square-shaped stone, a product of Kwagen (Hwa-yuen) near Si-an-fu, China, is generally called the "Kwagen Kei." The one here reproduced is of copper and round-shaped, so that the name applied to it is rather out of place. However, among the treasures of the temple Kôfukuji it is one of those most renowned from olden times. The whole is made of copper. Four dragons hold the gong, their heads turning different ways, but the tails uniting in a coil about the supporting axis, which stands on a lion. The gong itself is cast with a design of a lotus flower in the centre, surrounded by two wreaths of lotus creepers.

There are two opinions concerning the workmanship. One assigns it to the Tempyô period, to a Japanese hand, while the other takes it to be of Chinese origin, of the Tang dynasty. Thus both agree as to age, but differ as to the place of production. There is another "Kei" in Kôfukuji called "Shi-hin," which seems also to be of Tang origin; connoisseurs generally couple our "Kei" with that, though without any special reason. However, there is no ground whatever for assigning it to a Japanese artist. Model and design can well be attributed to the Tempyô period, while the form of the dragons and lion point to a Tang origin. We want much more study before deciding between the two opinions. Whether Japanese or Chinese, the excellent design, the well-proportioned form, the minute, fine and clean modeling, and the animation of the dragons and lion are full of taste and worthy of admiration. It is indeed a rare art-relic of old.

永州市冷水江小山興辦告勸

國學華英字典



鑑眞和尚紙製像 傳僧思託作

(身長二尺七寸五分)

奈良縣下律宗大本山唐招提寺開山堂安置

南都の巨剎唐招提寺の開祖たる鑑眞和尚西暦六八八年—七六三年の傳は第四冊過海大師東征傳縁起書卷の説明に述べたり

此像古來傳へて思託律師の作と稱す師は唐の新州山東省の人稟性俊邁にして英辨快利鑑眞和尚の弟子となりて台教及び律部を學習し其に造詣深かりしと云ふ台州浙江省の開元寺に出世するに遊び大法を弘通し衆生を濟度して一日も怠らず天平勝寶六年西暦七五四年鑑眞和尚の東渡するや師も亦從て來朝し和尚が招提寺を開創せし後は専ら其化儀を輔けて大に律宗を激揚せり延暦の末年西暦第九世紀の初七十餘歳にして示寂す師嘗て東征傳を著はして鑑眞和尚の行狀を細敘し又欽明天皇より延暦年間に至るまでの高僧の行實を纂めて延暦僧錄を撰す之によりて文名今古に高し唐招提寺の舊記に據れば師は亦頗る佛像を造るに妙を得其遺作も少からずこゝに掲ぐる紙製像の如き即ち其一なりと云ふ鑑眞和尚嘗て師に謂て曰く我れ若し終に臨まば願はくは坐化せん汝我が爲めに戒壇院に於て別に影堂を立てよ此像を安祀する開山堂は天平寶字年間西暦七五七年—七六四年に創建したる所なり舊堂は天保四年焼失し現今の堂は明治十八年靈舎を移し建てたるものと云へば師が和尚の遺旨を奉じて其遷化後直ちに建立したるものなる可く隨て其裡に安置する此像は蓋し師が最も心を盡して作りたるものなる可し像の全體おのづから唐風を帶び且つ其面目和尚東渡の際暑毒に中りて明を失ふにして而も端然たる姿態穩雅にして端乎たる容貌は能く高僧大徳の眞を顯はし觀者をして親しく鑑眞大師其人に接するの感あらしむ且つ此像は紙を張りて製作したるものなれば殊に珍重すべきの奇品と云ふ可し

PAPER IMAGE OF THE VENERABLE KWANSHIN.

(2 feet 8½ inches in height.)

SAID TO BE BY SHITAKU (CHINESE).

OWNED BY THE TEMPLE TÔSHÔDAIJI, NARA.

(COLLOTYPE.)

The life of the Venerable Kwanshin (688-763 A. D.), the founder of Tōshōdaiji, Nara, has been given in Vol. IV under the "Historical Pictures of Kwakai Daishi." The paper image here reproduced is said to have been made by the priest, Shitaku, a native of Shan-tung, and a pupil of Kwanshin in Buddhist discipline and the doctrine of the Tendai sect. He was by nature clever, and eloquent, and ardent in propagating the Buddhist Law, while in the monastery Kai-yuen-szu in Che-kiang. In 754 he travelled with Kwanshin to Japan and helped the latter in founding the Shōdaiji and preaching his discipline. He died at the commencement of the 9th century, aged more than seventy. He wrote the biography of Kwanshin, which he entitled the "Kwakai Daishi Tōsiden." Further, he compiled a book called the "History of Priests in the Yenryaku Period," with which he made a great name as an author. According to a record of the monastery, in which the image is kept, he was skilled in making Buddhist images; the one here given is an example. The image before us gives no exact conception of the Tang art. Kwanshin was blind, suffering from an eye-disease caused by summer heat during a sea voyage to Japan, but the blindness seemed to have no deleterious effect. His accustomed upright attitude, and the happy and gentle expression of countenance, portrayed so beautifully in the figure, are worthy of the founder of a great sect. Such an image, manufactured of paper, is very rare with us.

[illegible]

糸貞親王時宗大本山親興寺名聞山學處

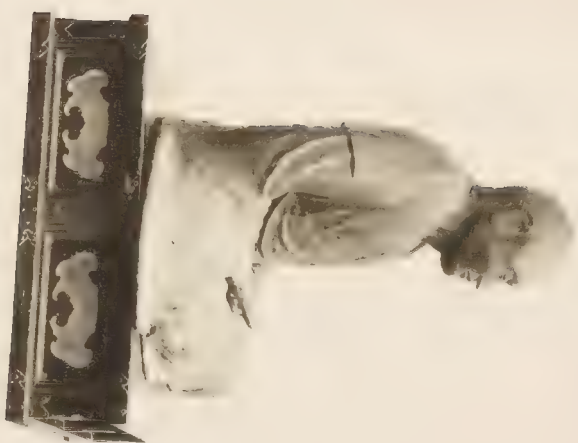
(良莠二別中正卷)

蠶眞味尙殊雙

四
十
三
二
一

PAPER IMAGE OF THE VENERABLE KWA-MING.

OWNED BY THE TEMPLE TOSHODAI, NARA.



彌勒菩薩塑像 作者不詳

身長二尺八寸、嘴高九寸

京都府下太秦興昌宗廣隆寺藏

茲に掲ぐる塑像は廣隆寺にて彌勒菩薩と傳ふる所のものなり、然れども通常彌勒像は首に五佛冠を戴き左手に法界塔を置ける蓮華を持し右手に說法印を作すものなるに、今像は螺髮にして寶冠なく、且つ衣服手相等常式に異なり之を彌勒と云はんより寧ろ釋迦如來と稱するを適當とす、但し其兩手は勿論體軀の諸部にも後人の補修に係る痕跡多ければ其初め或は今と多少其形狀を異にせしやも知る可らず、然れども大體の様式到底彌勒菩薩の像として製作せしものにあらずるは明かなり、廣隆寺にては何の據ありて之を彌勒と稱ふるか、案するに同寺由來記に、金銅彌勒菩薩像坐像高二尺八寸、推古天皇十一年癸亥、自百濟國獻之、聖德太子太子於小墾田宮、賜之、秦川夢云々と云ひ、又緣起に、金銅彌勒菩薩像居高二尺、伴像推古天皇二十四年丙子、自新羅國奉渡之とあるも、他に之に符合するの菩薩像なきより、後年或は此像を以て由來記等に所謂彌勒菩薩なりと誤り傳ふるに至りたるものにはあらずる、然らば假りに之を彌勒菩薩なりとせんも、由來記に所謂推古天皇十一年西曆六〇三年に百濟國より貢獻したるものなるか、將た緣起に所謂二十四年西曆六一六年に新羅國より渡來したるものなるか、其身長よりすれば、前者の説に合するが如しと雖も、彼は則ち金銅製にして此は則ち泥像なり、よし又此像元と金箔を塗布し其色の榮然たりしより金銅と誤り認めて斯く傳へたりとするも、其面貌姿體の作法より風神韻致に至るまで、他の推古時代の作品に比して頗る遠隔あるを如何せん、況んや當時既に百濟若くは新羅に於て果して能く此の如きの精巧優秀なる塑像を作り得たりとするが如きは、頗る首肯し難き所なるを要するに、此像は彌勒菩薩にあらず、由來記及び緣起の兩説共に以て此像の傳來を證するに足らざるなり、然れども千有餘年の尾霜を経たるの古像なることは毫も疑なく、而して其端嚴微妙の相好を具足し、觀る者をして轉た恭敬の念に堪へざらしむるに至ては、決して庸工の作にあらずるを知る可し、殊に塑像は保存最も容易ならざるに、其首部の如きは些しも修補を経たるの痕なく、依然として舊觀を存す、眞に貴重す可きの塑像なり。

CLAY IMAGE OF BODHI-SATTVA MAITREYA (MIROKU).

(2 feet 8 inches in height.)

ARTIST UNKNOWN

OWNED BY THE TEMPLE KÔRYŪJI, KYÔTO.

(COLLOTYPE.)

The clay image here reproduced is said to be that of Bodhi-sattva Maitreya (Miroku), according to a tradition of the Kôryûji, its possessor. But the general type of the Bodhi-sattva differs from this in several points. He is generally with a diadem of five Buddhas, holding in his left hand a pagoda, called the "Dharmadhātu", while his right hand indicates that he is preaching the Law. Here the image has curled hair, is without a diadem, and with a different *gesture*, and the position of the hands is different. It is altogether very doubtful if it represents Maitreya. It seems rather to be meant for Buddha Śākyamuni. However, as the hands and a portion of the body seem to be a restoration, we can not say with certainty what the original form was. In any case there is no reason whatever for regarding it as Maitreya. But, then, how did it come to be called so? In a record of the temple it is said that a bronze image of Maitreya, 2 feet 8 inches high, was a present from Korea to Prince Shôtoku, who further gave it to Hata Kawakatsu, the founder of this temple. There is another entry of a *clay* image, also a present from Korea. The tradition that the clay figure is Maitreya is perhaps due to a mistaken identification of it with one of the above mentioned images. But as our's is an earthen image, while the Korean were bronze, any attempt at identification fails to convince us. Originally the image was decked with gold-leaves, and was easy to be mistaken for a metal one. The face and form, as well as the taste and spirit displayed, much differ from the style of the Suiko period (end of the 6th century and commencement of the 7th). Such an earthen image, finely and dexterously made, can not be attributed to a Korean artist of that time. But it leaves no doubt that it is a production of at least more than 1,000 years ago. Though an earthen image is very difficult to preserve, the head portion shows no trace of repair, and is worthy to be regarded as the perfect product of an ancient artist of high talent.

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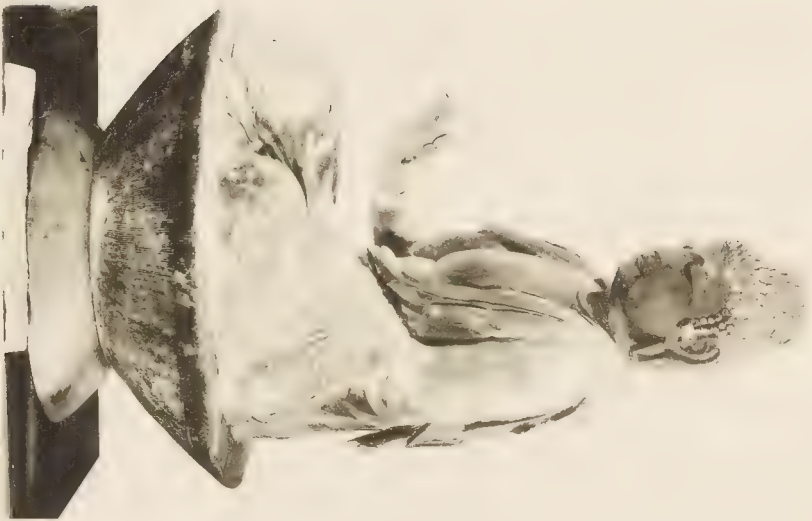
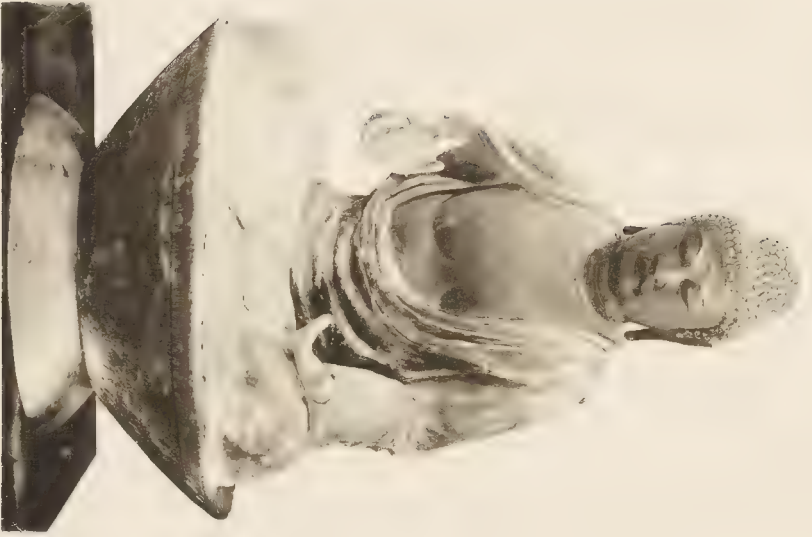
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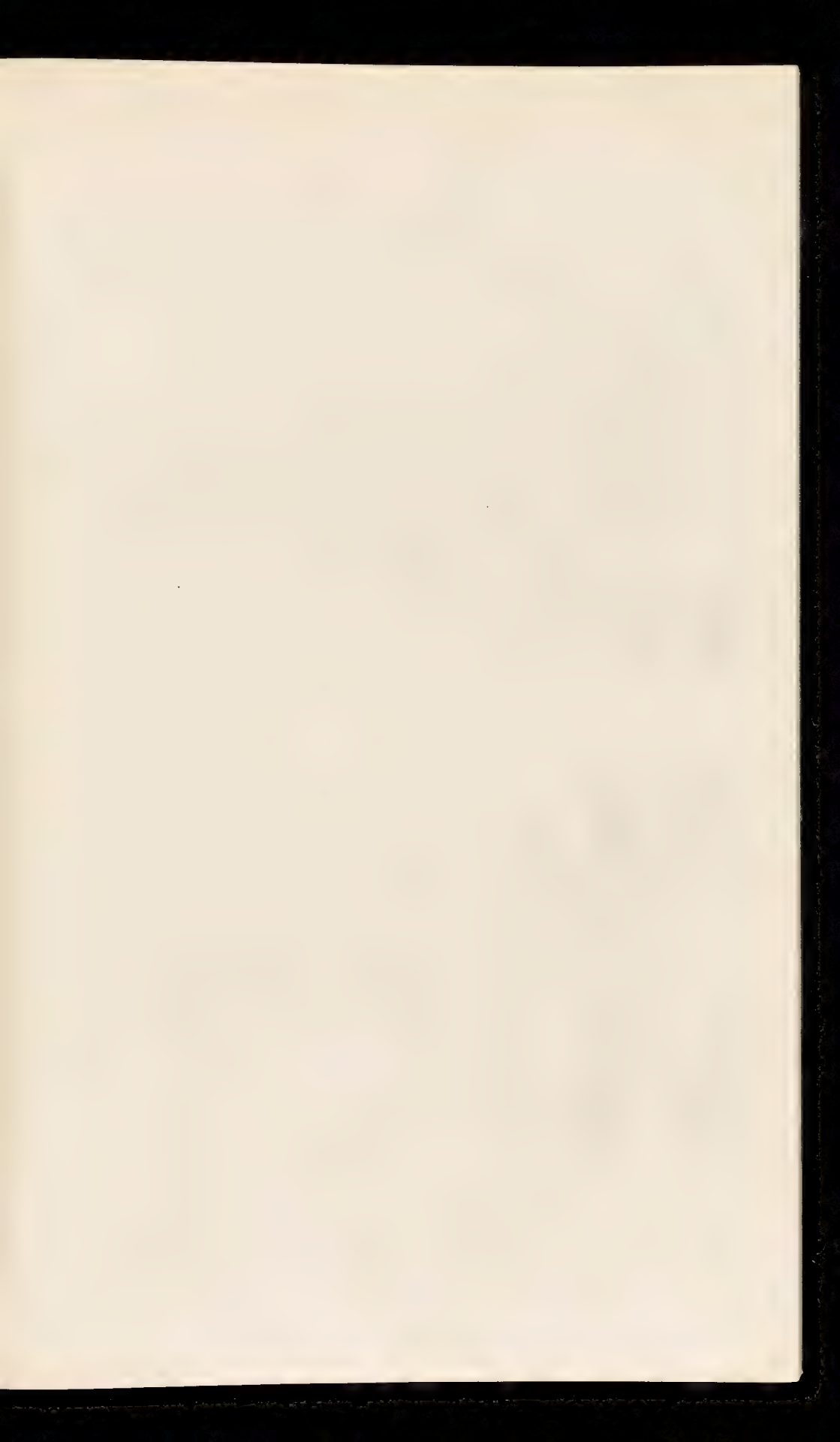
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CLAY IMAGE OF BODHI-SATVA MAITREYA MIKOKU

OWNED BY THE TEMPLE KORYU KAKU
EXHIBIT NO. 100

The clay image of the Bodhi-Satva Maitreya is a work of the Buddhist artist Mikoku. It is a seated figure of a man with a serene expression, wearing a robe with a wide collar and a long, flowing skirt. The figure is seated on a lotus pedestal. The image is made of a light-colored clay and is well-preserved. It is a valuable work of art and a fine example of the Buddhist art of the Mikoku school.





十一面觀世音菩薩木像 傳傳教大師作

(高六尺五寸)

滋賀縣下南宮永真宗大谷派觀音堂安置

十一面觀世音のことは第一冊以來既に屢説明したれば茲に之を再說せず
 此に出せる木像は古來傳教大師の作と傳ふるものなり傳教大師は近江國滋賀郡
 の人跡は最澄姓は三津首稱德天皇神護景雲元年西曆七六七年生る幼にして州の
 大國師行表に授じ唯識華嚴起信等を學び後南都に遊びて始めて鑑真和尚が將來
 せる天台の經釋に接す延暦四年師は世間常なくして榮枯限りあるを歎じ正法隆
 運し衆生沉淪するを慨き遂に叡山無人の境に入り草庵を結びて獨り想を三觀の
 理に潛む同七年根本中堂を山上に創建し二十三年西曆八〇四年の秋詔を奉じて
 入唐し先づ台州浙江省天台山國清寺に抵りて道邃和尚より天台の玄旨を傳へ又
 佛照寺の行滿に就きて菩薩の大戒を受け尋で越州浙江省の龍興寺に到りて順曉
 阿闍梨に値ひ三摩耶灌頂を受け且つ曼荼羅等の圖樣法具を授かり更に唐興縣浙
 江省禪林寺の隋然禪師の室に入りて參禪し遂に北禪一派の衣鉢を得たり二十四
 年西曆八〇五年六月歸朝し新たに法幢を建て、南都の六宗と衡を中原に争ひ本
 邦天台宗の基礎を開創せり弘仁十三年西曆八二二年六月入寂す世壽五十六歳和
 天皇貞觀八年大師號を追贈せらる此の如く大師は實に千古の高僧にして博く大
 藏經論の玄旨に通じ北禪の正系を嗣ぎ高く一心三觀一念三千の法門を擧揚した
 るのみならず又能く陰陽醫方に達し工巧に長じしは佛像を描寫彫刻したりと
 云ふ然れども果して能く此像を造る程の手腕ありしや否やに至りては頗る疑
 なき能はず或は云ふ大師が最後の一刀を下し且つ開眼したるものを傳來して直
 に大師の作と爲せるものならんかと是れ或は然らん今熟ら／＼其様式及び刀法
 を觀るに大師の時代を配ること遠からざるの作たるは殆ど疑なきが如し其相貌
 姿態は云ふまでもなく各十一面の諸相より瓊瑤環劍綬衣等に至るまで一刀苟も
 したるの痕なく優美高雅にして神前外に淫れ之に對する者をして轉た渴仰崇敬
 の念に堪へざらしむ蓋し我國の寺院に十一面觀世音を安置するもの多けれど
 此像と比較するに足る可き名作は極めて僅少なり其傳教大師の如き稀有の高僧
 の作なりと傳へらるゝこと決して所以なきにあらざるを知る可し

WOODEN IMAGE OF THE EKÂDĀŚA-MUKHA AVALOKITEŚVARA. (THE ELEVEN-FACED KWANNON).

(6 feet 5½ inches in height.)

SAID TO BE BY DENGYŌ DAISHI.

OWNED BY THE TEMPLE KWANNONDŌ, ŌMI.

(COLLOTYPE.)

About the Eleven-faced Avalokiteśvara we have spoken more than once since the publication of the first volume. The image here given is said to be by **Dengyō Daishi**, whose civil name was Saichō, a native of Ōmi province. In his boyhood he began studying the Buddhist doctrine under Gyōhyō and afterwards travelled to Nara where he saw the commentary of the Avatāmsaka (Kegon) Sūtra which had been brought there from China by that famous Chinese priest, Kwanshin. He regretted that the right doctrine of Buddha had begun to fall to the ground, day after day, and, out of pity for the society at large, he retired to the forest of Mount Hiei where then no trace of living being was to be found. He built a hut for himself and also a central hall on the mount, while continuing the study of Buddhism. In 804 he was ordered by the ruling Emperor to travel to China to study further the sacred books. On his arrival at Che-kiang he went up to Mount Tientai where he met the head priest Tao-sui and from whom he received instruction. Afterwards, travelling further inland, he studied under Hao-man, Shun-hsiao and Hsi jan. Returning home after one year he established the Tendai sect in Japan. In 822 he died, aged fifty-six. The Emperor, Seiya, gave him the posthumous title Dengyō Daishi. He was one of the most famous priests in Japan and the founder of the Dhyanai sect, called the "Northern Sect of Contemplation." He was versed in astrology and medicine as well as skilled in sculpture and painting.

But it is open to question whether he was able to create such a work as is reproduced here. It was customary for a high priest to apply the last chisel (or knife) to the sculpture and open the eyes of the image, and such an image came to be called his production. Such may also have been the case with the present one. Though we do not know who was the author, nevertheless so much is certain that the sculpture is to be assigned to a period not far from that of the alleged author, Dengyō. The faultless form of each of the eleven faces, the robe, the necklace, and all, do not betray a trace of the chisel; all is noble and fine, full of spirit, inspiring a feeling of admiration. There are several images of the same Avalokiteśvara, but it is very difficult to find such an excellent one as this. It is but reasonable that it should be attributed to Dengyō.





山水圖屏風絹本着色 筆者不詳

一雙の中右隻の一部

(各隻 四尺六寸五分 横八尺)

京都市眞言宗大本山教王護國寺東寺藏

此に出せるものは古來山水屏風と稱して頗る有名なるものなり。寺傳に據れば弘法大師眞言宗の祖實龜五年—承和二年即ち西曆七七四年—八三五年入唐し大同元年西曆八〇六年歸朝の際憲宗帝より之を得て將來したるものなりと云へり然れども熟ら／＼之を観るに其人物の服飾より山水樹木の趣に至るまで寧ろ日本の風にして筆致はた倭畫の特徴あり其唐人の作にあらざるや決して疑なし但し之を倭畫とすれば其筆者は何人なるかこゝに於てか更に二説を生じ甲は之を春日基光春日派の始祖にして應徳頃即ち西曆第十一世紀末の人とし乙はこれを珍海已讀東大寺の已講にして書を能くす大治年中即ち西曆第十二世紀初の人とす然れども其實恐らくは基光珍海等よりも一層古き畫家の手に成れるものならん而して其筆力の暢達にして穩健なる其傳彩の高雅にして沈着なる天原の妙手に非ざれば能く此に至ることなしそも／＼所謂倭山水の描法を窺知す可きもの此一雙の屏風畫を描きて殆んど他に之れあるを知らず是れ此畫の殊に世人に尊重せらるゝ所以ならん筆者の詳ならざること實に千秋の遺憾なれ

LANDSCAPE.

(Part of a folding-screen, coloured; 7 feet 11 7/8 inches by 4 feet 7 1/2 inches.)

ARTIST UNKNOWN.

OWNED BY THE TEMPLE KYÔWÔGOKOKUJI (TÔJI), KYÔTO.

(WOOD-CUT.)

The famous picture here reproduced is one of those preserved on the so-called "Senzui" screen-, which are said to have been brought home by Kôbô Daishi (774-835) from China in the year 806 A. D., as a gift from the Emperor Hsien tsung of the Tang dynasty. But on careful examination we notice several points which betray their Japanese origin, e. g., the dress of the persons in the picture, the treatment of the trees, and other designs. The handling is even markedly characteristic of Japanese paintings. At any rate it is clearly not of Chinese origin. But if we are right in assuming them to be by a Japanese hand, who is the artist? There are two opinions concerning this. According to one they are by Kasuga Motomitsu (founder of the Kasuga school, who lived towards the end of the 11th century) while the other assigns them to Chinkai (an elder of Tôdaiji, who lived early in the 12th century). But we consider them to be by some painter of note, much earlier than the above two. The free but mild handling, and the slight and tasteful colouring show their creator's talented hand. The rules of the ancient Japanese landscape-sketch can be detected only in such excellent pictures. This is the reason why the screens are so generally admired. It is indeed regrettable that the author is unknown

[illegible]

香愛理氏ハキリニ語ル

一、對「中法雙門」的認識

山水圖
紙本
卷一
第廿一

LAWRENCE, J.

Part of a folio, and

OWNED BY THE TEMPLE KYÔWÔGOKOKUJI TÔJI KYÔTÔ

„TUD AUOW,

05. 10. 1991

2.81

* All other things being equal, they





一字金輪木像 傳運慶作

身長二尺四寸八分 體高一尺二分

嚴手縣下平泉天台宗中尊寺藏

一字金輪は眞言秘法の本尊なり一字とは悉の字を謂ひ金輪は金剛の車輪にして其能く物を摧破するの義を取て智性の利用に譬ふ即ち一字金輪は吾人の心性に具有する所の智慧が一切の無明煩惱を摧破して法界を照耀するの理を具體的に表示したるものなり此佛に大日金輪と釋迦金輪の二種あり大日金輪は經に五佛冠を戴き手に智拳印を結び日輪に居し八獅子座に坐すことあり今像之に合せり但し八獅子座なきはこれを略せるならん他の畫像には日輪の周圍に輪王の七寶即ち象寶馬如意主藏神主兵神女寶を配置するを通例とす

此像は陸奥國押領使藤原清衡が天治元年西曆一一二四年建立せし有名な中尊寺金色堂通稱光堂の南なる山王社本尊釋迦三尊の配佛にして肉色の大日金輪なるが故に世俗之を人肌の大日と稱す寺傳に據れば作者は運慶後鳥羽天皇御宇即ち西曆第十二世紀終頃の人にして藤原秀衡の念持佛なりしと云へり秀衡は出羽押領使基衡の男にして清衡の孫に當り鎮守府將軍となり陸奥守に任じ從五位上に敘せられ交治三年西曆一一八七年十月九十二歳にて卒せし人なりされば此像の念持者たりしと云ふ秀衡と其作者なりと傳へらるる運慶とは正にその時代を同うするのみならず佛像等に玉眼を嵌入するは運慶より始まりと云ふの傳説を眞なりとし此像に玉眼あるを見て之を鎌倉時代初期に於ける同人の作と爲すは必ずしも根據なきの説にあらす然れども其實玉眼の嵌入は運慶の創意にあらず且つ端嚴微妙なる形相精巧優美なる刀法及び獅子の天井に彫刻せる天人の風姿の頗る法界寺阿彌陀堂山城日野の畫に酷似せる等の諸點より考ふれば運慶以前即ち藤原時代の製作なりと鑑定するの事ろ妥當なるを信す要するに此像は所謂鎌倉式の風趣なくして寧ろ藤原式の特調を具へたり而して其體内に空洞にし其背部を省きて半肉彫と爲せるが如き一種無比の彫法として美術界に稀有の好標本なり

WOODEN IMAGE OF BUDDHA VAJRA-CAKRA (MAHĀ-VAIROCANA).

(a feet 53 1/2 inches in height.)

SAID TO BE BY UNKEI.

OWNED BY THE TEMPLE CHŪSONJI, RIKUCHŪ.

(COLLOTYPE.)

Buddha Vajra-cakra is worshipped in the mystic school of Buddhism called the "Shingon" (Mantra). The Buddha is otherwise called "Ichiji-Konrin", meaning "Diamond Wheel with the Symbol of One Letter"; the one letter being intended for 卐.* There are said to be two incarnations of this mystic Buddha, one being the Vajra-cakra form of Buddha Mahā-vairocana, the other that of Buddha Śākyamuni. The former is generally represented wearing a diadem with five Buddhas on it, with the sun as his halo and sitting on a seat of eight lions. The present image, though differing in some points, is meant to be that one.

The image is installed in a branch temple of Chūsonji, which was built in 1124 by Fujiwara Kiyohira, the governor of Mutsu province. According to the record of the temple, the sculptor is Unkei (of the 12th century; for him see Vol. II) and Fujiwara Hidehira (died in 1187, aged ninety-two), a grandson of Kiyohira, is said to have been accustomed to worship it. As the alleged sculptor and the worshipper are contemporaries, there may be no mistake in authorship. Moreover it is generally believed that the use of precious stones for eyeballs of images was invented by Unkei, though that is not very authoritative. But the modest and admirable form, the minute and fine carving, and the design of heavenly beings, sculptured on the ceiling, bear much resemblance to those of the Amida-dō Hall of Hōkaiji, near Kyōto, and we may infer from this that our image is the work of a sculptor rather anterior to Unkei. On the whole the image shows no trace of the Kamakura mode, and it must be a sculpture of the Fujiwara period (11th century). The inside is quite hollow and the back part uncarved; in these points alone it differs from an ordinary sculpture, and therefore is precious to us.

* This letter is difficult to decipher. It is different from the proper symbol for Buddha Mahā-vairocana. Is it the Tibetan *lam*, the well known exclamation in mystic Buddhism? If we are right it will be the sanskrit 卐.





遠寺晚鐘圖紙本墨畫 傳支那宋朝牧溪筆

(竪九寸二分、横三寸一分)

伯儔松浦 詮君藏

蜀僧牧溪の傳及び其畫の日本畫に及ぼせる影響如何は第一冊觀音猿鶴圖及び第二冊龍虎圖の解説中に記したり就て見る可し。こゝに掲ぐるは瀟湘八景支那洞庭湖南の一なる遠寺晚鐘の圖なり此題目は好箇の詩料ならんも畫を以て其趣を寫すは甚だ難し、古來の畫家屢之を試みて屢失敗したる所以なり今この圖を観るに落筆極めて蕭疎僅に墨痕の點々たるを認むるに過ぎざれども著想自から凡ならず淡澗模倣として山趾樹腰を草め暮色蒼然眼界漸く空からんとするの時日没を報する遠寺の鐘聲賑々耳を襲ふの情景寫し得て十分なり而して其韻致の高き法度に拘々たるもの、全及する所にあらす古人曰く牧溪の畫は皆筆に隨ひ墨を點じて成る意思簡當裝飾を假らず此の如き畫風は最も此種の題目を畫くに適するものなり此畫は牧溪の款印なれども松浦家に存する舊記に據れば昔より同家に秘藏せられたる一軸にして豐公征韓の時同家二十六代肥前守鎮信平樂に出征中男山八幡宮山城の神助を祈り武道を全くせし謝恩の爲めて歸國の後一旦此幅を男山に奉納したるも二十八代壹岐守陸信の時に至り讀みて復た之れを其家に藏し名物録にも記載せられたるものにして傳家の重寶なりと云ふ

CURFEW AT A DISTANT TEMPLE.

SAID TO BE BY MU-CHI (CHINESE).

(A KAKEMONO, ink-sketch; 3 feet 1 1/4 inches by 10 1/16 inches.)

OWNED BY COUNT AKIRA MATSURA.

(WOOD-CUT.)

Of **Mu-chi** (Mokkei), a priest of Ssu-chuan, who flourished under the Sung dynasty of China, we have spoken already more than once (see Vol. i, "Kwannon, Monkey and Crane"; Vol. ii, "Dragon and Tiger") and need not repeat our remarks here.

The picture here reproduced represents one of the eight scenes on the rivers Hsiao and Hsiang, south of Lake Tong-ting, in Hu-nan, China. The subject, "Curfew at a Distant Temple," is not really appropriate for a painting; it is rather a subject for poetry. But there have been several attempts to represent it in art, by depicting all the scenes generally associated with the curfew so as to appeal to the eye rather than to the ear. It is deemed one of the most difficult of subjects and only a very able hand can succeed in it. Now let us look at the picture for a moment. Evening is extending its shades on all sides and a dark mist begins to veil the hills and the trees. When the whole world is thus about to be changed to an expanse of darkness, the curfew from a remote temple announces to us the end of the day, the peaceful sound seeming to bring down the Gospel of Heaven to command silence on earth. This special touch can hardly be conceived by an ordinary artist, clinging to the method of the art school. An old critic said:—"As Mu-chi dyes his brush in ink and wipes the canvas off, there is a perfect sketch. His design is ever most simple and requires no colouring." This peculiarity is well seen in the present picture. We only regret that the paper is so much darkened by age, though it looks more so than it is, owing to the character of the sketch.

The picture is not signed, but it was treasured as Mu-chi's production by the old and powerful Daimyō (feudal lord) Matsura of the province of Kyūshū. When Taikō Hideyoshi invaded Korea (end of the 16th century) the 26th ancestor of the Matsura family, "Shigenobu" by name, fought a battle at Ping-yang as a general of Taikō. After his return home in triumph, Shigenobu presented this picture to the Shintō temple of Otokoyama, considering that his triumph was due to the favour of the deity of the temple. The 28th ancestor, Takanobu, claimed it back, and it has ever since been kept as one of the family treasures. So it is recorded in the old documents of the family of the present Count Matsura. There is no doubt as to the genuineness of the picture.





（豎三尺，橫一尺七寸四分）

東京市湯島眞言宗靈雲寺藏

PICTURES OF DEITIES.

(A Kakemono, coloured: 2 feet 11 ⁷/₈ inches by 1 foot 8 ⁵/₈ inches.)

ARTIST UNKNOWN

OWNED BY THE TEMPLE REIUNJI, TÔKYÔ

(COLLOTYPE.)

The picture here reproduced is generally said to represent an "Assembly of Deities," but it is only a *Mandāla* (circle) in which some of Buddhas and gods are shown. We will here enumerate them from left to right:—

- | | | |
|--------------|--------|--|
| | I. | God Yama, riding on a water-bull and holding a banner with a human head in his left hand, while stretching his right hand to heaven. |
| The 1st row. | II. | Goddess of Fortune, Śrī, holding a wishing gem in the left and stretching forth the right hand. |
| | III. | God Vaiśravaṇa, holding a pagoda in the left hand and a halberd in the right. |
| | IV. | Goddess Marici, holding a fan with both hands. |
| | V. | God of Joy, with an elephant's head and a human body (perhaps Viṣṇu). |
| | VI. | Bodhi-sattva Samantabhadra Ciraṇī, with 20 arms, riding on four elephants. |
| | VII. | Bodhi-sattva Samantabhadra sitting on an elephant, and holding a lotus flower, with a thunderbolt showing above. |
| The 2nd row. | VIII. | Buddha Śākyamuni on the lotus seat, the position of his right hand showing that he is preaching the Law. |
| | IX. | Bodhi-sattva Mañjuśrī, riding on a lion with a sword in his right hand and a sūtra on the left. |
| | X. | Bodhi-sattva Ākāśa-garbha, holding a lotus with a jew on it. |
| | XI. | Bodhi-sattva Maitreya, with a Bhadrā jar (a golden jar filled with the water of the Ganges). |
| | XII. | Buddha Bheṣajya-rāja, holding an urn in the left hand. |
| The 3rd row. | XIII. | Buddha Mahā-vairocana of the sphere of Vajra (Diamond), with the so-called "Fists of Wisdom." |
| | XIV. | Buddha Mahā-vairocana of the sphere of Garbha (Embryo), holding a wheel. |
| | XV. | Bodhi-sattva Kṣitigarbha, holding a metal stick in the right and a wishing jew in the left. |
| | XVI. | Bodhi-sattva Amogha-pāśa Avalokiteśvara, with eight arms. |
| | XVII. | Bodhi-sattva Ārya Avalokiteśvara, with a bud of the lotus flower. |
| The 4th row. | XVIII. | Buddha Amitābha, of the highest stage, with the sign of Samādhi (meditation). |
| | XIX. | Bodhi-sattva Ekādāśa-mukha Avalokiteśvara, with a rosary. |
| | XX. | Bodhi-sattva Cakravartī-cintā-maṇi Avalokiteśvara, with six arms. |
| | XXI. | God Vajrapāṇi, the youth, lifting up his left leg. |
| | XXII. | God of Love (Rāga), with six arms, sitting on a jar. |
| The 5th row. | XXIII. | God Acara in burning fire, sitting on a rock, with snow. |
| | XXVI. | God of Influence in burning fire, with six heads, six arms, and six legs. |
| | XXV. | God Aushasimā, with an ax, raising his left leg.* |

The picture was formerly owned by Sakai Hōichi (1761-1828, see Vol. IV) who presented it to the temple Reijunji. It is said to be by Kōsō Kanaoka, an artist active towards the end of the 9th century. But on examining it we find that the lines are so small and fine, the touch of the brush is so tender and gentle that it does nowadays exhibit characteristics of the Kōsō school. We would rather assign it to an artist of the early part of the Kamakura period (parts of the 12th and 13th centuries). We are only sorry to be utterly unable to suggest a name for the possible author.

* The transcription is Ushijuma in Japanese, generally explained as "Burning Head."

東京市街の風景

[illegible]





平治物語畫卷(紙本着色) 傳住吉慶思筆

六波羅行幸卷中の二段

(全長三丈一尺五寸二分、原幅一尺四寸)

伯耆松平直亮君藏

二條天皇の御宇平治元年西暦一一五九年、藤原信賴源義朝等兵を擧げて謀反し、平清盛之を討ず之を平治の亂と云ふ。平治物語は即ち主として此亂の顛末を寫せるものにして其畫卷の世に傳はるもの六波羅行幸信西獄門三條夜討等の數卷あり。茲に掲ぐるものは六波羅行幸の卷中の兩段にして一は主上が六波羅の清盛殿に幸し給へる時諸臣等三種の神器の一なる内侍所内侍所は禁中溫明殿に在り、神鏡を奉安する所にして内侍常に伺候するを以て此稱あり。故に神鏡を指して内侍所と申し奉れるなり。これを取り出して供奉せんとせしを威將正清の邸等追ひ至りてこれを妨ぐるの圖他は平氏の一族左衛門佐重盛三河守賴盛等三百餘騎を引率して途に乘輿を迎へ奉るの圖なり。

此畫卷は歴史畫の白眉として古來最も有名なものなり。筆者は仕吉慶思なりと傳へらる。慶思は託濟民部之の三家に共に世に四法眼と稱せられ又春日光長土佐光隆上佐那隆藤原信實發れも第十二世紀末葉より第十三世紀初葉頃に至るもの人等と相並びて一代の名家と譽せられも然れども其間歴は唯權に功名を馳遊九と云ひ法眼に敘せられ世に住吉法眼と稱せられたりと云ふの外何等の世に傳はるなし故に其年代に就きても異說多し。曰く此畫卷の外尙は慶思の筆と傳へらる、灌頂卷詞書後白河院の宸檢、當麻曼茶羅緣起詞書後京極不動利益緣起詞書光明寺、寺地藏緣起詞書慈鎮和尚等の詞書の筆者の年代より推せば六條天皇の仁安西暦一一六六年、一一六八年頃に生れ四條天皇の嘉禎西暦一一三五年、一一三七零頃に歿せし人ならん。曰く過去現在因果畫卷の奥に歿せる畫師住吉住人介法顯の子慶思を誤りて慶思と傳ふるにはあらざるを畫師住吉住人介法顯の子慶思と云へる人の筆なりや否や今之を斷定すること難し。但し其詞書の筆者なりと傳へらる、家隆卿は中納言光隆の子にして藤原定家卿と共に名を吹埜に馳せ、嘉禎三年西暦一二三七年八十歳にて薨じたる人なるのみならず畫風彩色及び其人物風俗等より察すれば武士的觀念の正に旺盛なるし鎌倉時代の作ならんと云ふの説最も允當なるが如し。運筆の雄健磊落にして而も精刻周密なる能く公卿武士の風采舉措及び人馬混亂の狀態を寫出して活氣紙上に躍然たるの觀後久しからずして揮灑せられたるものなれば史的方面に向つても亦實に至大の裨益を與ふるものと云ふ可し。

HISTORICAL PICTURE OF THE HEIJI PERIOD.

(Two portions of a roll, 32 feet by 1 foot 4 1/2 inches.)

SAID TO BE BY SUMIYOSHI KEION

OWNED BY COUNT NAOSUKÉ MATSUDAIRA.

(COLLOTYPE)

In the period of Heiji (1159), during the reign of the Emperor Nijyō, Fujiwara Nobuyori, Minamoto Yoshitomo and their followers started a rebellion against the Emperor, but Taira Kiyomori put them down, after several hard-fought battles. This, generally called the war of Heiji. The historical pictures, two portions of which are here reproduced, depict, chiefly, occurrences during the war. But the whole work does not exist at present; we have only those rolls relating to the Emperor's visit to Rokuhara, the punishment of Shinsai, and the night attack of Sanjyō. The two portions are from the roll, the "Emperor's Visit to Rokuhara." When the Emperor escaped to the residence of Kiyomori at Rokuhara, and the ministers were intending to follow him with the case of the Mirror, one of the Three Treasures of the Emperor, the warriors of the hostile general, Masakiyo, hindered them by force. This event is given in the first portion. The second depicts Shigemori, son of Kiyomori, and Yorimori, with 300 soldiers, welcoming the Emperor and his guard to Rokuhara.

The roll is one of the most famous of historical pictures and is said to be by Sumiyoshi Keion, who completes the "four Hōgen", with Takuma, Minbu, and Shiba. But, unfortunately, not much of his biography is known to us, except that his child name was Seijumaru, and he was promoted to the order of Hōgen. Among those paintings attributed to him there are the rolls of Anointing, of the History of Tayema Mapāla, of the Miracles of the God Acara (Fudō) and that of Bodhi-sattva Kshitigarbha (Jizō). As each of these is accompanied with an explanatory note by the Emperor Goshirakawa, the priest Jichin and others, and as the paintings and the writings are of course contemporaneous, our author's life must fall between 1166 and 1237. Some are against this conclusion on other grounds. From the date of Iyetaka (died in 1237, aged eighty), author of the explanatory note attached to it, and from the brush-work, colouring, and the manner and attire of the people, we think it right to assign it to the Kanakura period (13th century), during which the military spirit reached its climax. The use of the brush is active and lively, and at the same time, minute and exact, the customs and manners of soldiers from ministerial families serving in battle are fully described. The activity in the field is vividly brought out on the canvas. The colouring, too, is very refined and beautiful, the harmony of tints being excellently kept. As the date cannot be far remote from the actual event, the roll has an historical value, as illustrating the war in question.

* A high order of artists.

平定縣志卷之四 藝文志

平定縣志卷之四 藝文志

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HISTORICAL PICTURE OF THE HILL PEOPLE

THE HILL PEOPLE

The hill people are a very ancient race, and their history is full of interest. They are known for their brave and noble character, and their love of freedom. They have a long and glorious past, and their name is famous in all parts of the world. They are a people of great strength and courage, and their deeds are remembered for ever. They are a people of great wisdom and skill, and their art is highly valued. They are a people of great beauty and grace, and their appearance is admired by all. They are a people of great power and influence, and their name is feared by all. They are a people of great love and kindness, and their hearts are open to all. They are a people of great faith and devotion, and their religion is pure and true. They are a people of great hope and optimism, and their future is bright and promising. They are a people of great joy and happiness, and their lives are full of meaning and purpose. They are a people of great love and respect, and their name is honored by all. They are a people of great strength and courage, and their deeds are remembered for ever. They are a people of great wisdom and skill, and their art is highly valued. They are a people of great beauty and grace, and their appearance is admired by all. They are a people of great power and influence, and their name is feared by all. They are a people of great love and kindness, and their hearts are open to all. They are a people of great faith and devotion, and their religion is pure and true. They are a people of great hope and optimism, and their future is bright and promising. They are a people of great joy and happiness, and their lives are full of meaning and purpose. They are a people of great love and respect, and their name is honored by all.









雪中柳鶯圖(絹本着色) 筆者不詳

(竪二尺九寸七分、横一尺四寸一分)

伯爵柳澤保惠君藏

古來鷺鷥を畫く者尠からずと雖も其圖様は殆んど千篇一律にして魚を窺ひて渚汀に立つものにあらざれば隻脚に倚りて蘆洲の間に眠を打するの類に非ざるはなく詩人が風格孤高塵外物性情閑淡水邊身と云ふの趣は稍寫し得たる如くなるも其意匠更に清新なるものなし此に掲ぐる畫は世間普通のものご其圖様を異にし一株の老柳枝々玉を綴るの處一羽の白鷺梢頭に立ちて雪簾を展ぶるの圖にして活動の姿態異に迫り柳條亦頗る流暢觀る者をして感興の轉た新たなるを覺えしむ但し其畫風は稍奇巧に傾き鬚毛亦精緻に過ぎて意態開放風格孤高の雅趣に乏しきの感なきにあらずと雖も就て之を諦視すれば其運筆の自在にして賦彩の沈着なるに感ぜざるを得ず且つ白鷺の比較的過大なるに拘はらず畫面の布置能く齊へるが如き決して尋常畫師の企及する施はざる所なり狩野常信嘗て此畫を鑑して徐熙支那五代の八第二番蓮花圖の説明を看よの筆なりとせり然れども之を精鑒するに事ろ宋末元初西曆第十三世紀の終の名工の手に成りしものなるが如し

WILLOW AND SNOWY HERON.

(A Kakemono, coloured; 2 feet 11 1/2 inches by 1 foot 4 1/8 inches.)

ARTIST UNKNOWN.

OWNED BY COUNT YASUTOSHI YANAGISAWA.

(COLLOTYPE.)

There have been several artists who have sketched snowy herons, but the designs are almost all similar to one another. They are either of one standing on the riverside about to catch a fish or of one sleeping quietly on an islet or on a willow tree. In the picture here reproduced the design is quite different from the ordinary. The world is clad in snow, every branch of the trees appears as if in blossom and a white heron has just alighted on the decayed trunk of a willow tree. The lively attitude of the bird is fully depicted with slight colouring and free handling of the brush. But the uncommon style and a little too minute rendering of the wings do not perhaps inspire the assurance of a high taste. Though the bird is perhaps too large compared with the whole of the picture, it does not at all seem to lose harmony and proportion. No ordinary artist can approach his skill. Kanō Tsunenobu (an artist of ability of the Kanō school; died in 1713), saw this and assigned it to *Hsü Hsi* of the Wu-tai period of China (Vol. III, "Lotuses"). But on examination we see that it must be the work of some noted artist towards the end of the Sung or at the commencement of the Yuen dynasty (end of the 13th century).

(A. K. Klemm, 1960, p. 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 91

OWNED BY COUNTY TUBS YANAGAWA

There have been several articles who have described many species, but only a few have been described as new species. They are listed in the following table. The first column is the name of the species, the second column is the name of the author, and the third column is the year of publication. The fourth column is the name of the journal or book in which the species was described. The fifth column is the name of the type locality. The sixth column is the name of the collector or collectors. The seventh column is the name of the institution where the type specimen is deposited. The eighth column is the name of the person who provided the information for this table. The ninth column is the name of the person who provided the information for this table. The tenth column is the name of the person who provided the information for this table.





西行物語畫卷紙本淡彩 傳土佐經隆筆

一卷中の一役

(全長三丈九尺一寸、幅一尺五寸)

侯爵峰須賀茂昭君藏

西行物語畫卷は西行法師の行狀を畫けるものなり西行は俗名を佐藤憲清と云ひ鎮守府將軍藤原秀郷の後裔康清の子なり勇敢にして射を善くし頗る精略に通じ且つ和歌を好みて造詣甚だ深し嘗て鳥羽上皇天仁元年一保安四年即ち西曆一〇〇八年一一一三年在位に仕へて北面の武士となり左兵衛尉に任せられ寵遇を蒙りしも深く榮利を厭ひ無常を觀じ二十歳の時妻子を棄て、遁世し法名を圓位と云ひ西行と改む四方に行脚し道邊悠々吟咏自適し建久九年西曆一一九八年或は云ふ建久元年即ち西曆一一九〇年二月七十三歳にして寂す

經隆姓は藤原從五位下に敍せられ土佐權守に任せらる初め春日を稱せしが後改めて土佐を稱す即ち土佐の稱は經隆より始まれりと云ふ或は官名に因みてかく名づけしものか此に出せる畫卷は曾尾張藩主徳川侯爵家に襲藏せらるゝ一卷と共に經隆の筆として古來最も有名なものなり經隆の年代に就きては異說多し曰く經隆は從五位下内務少輔隆親の子にして主殿頭從五位下隆能の孫なれば保延西曆一一三五年一一四〇年頃生れたる人なる可く正に西行と時代を同うせりと曰く經隆初め有房と云ひ建長中西曆一二四九年一一二五五年宮中南殿の障子に實妻の像を書きたり乃ち保延を去ること凡そ百餘年なれば隆親の子にはあらざる可し曰く畫詞共に經隆筆と傳ふる百鬼夜行畫卷帝室御物の奥には正和五年西曆一一三六年六月一日以内藏寮粉本三日之間寫之と從五位下藤原經隆と記されたりと云へば建長より更に五六十年後の人なる可しと諸説紛々として未だ一定せざれば此西行物語畫卷の如きも果して經隆の筆なるや否や容易に判斷を下す能はず更に幾多の考證を尋釋せざる可らずと雖も兎に角に古土佐の逸品として最も貴重す可きものなること勿論なり

HISTORICAL PICTURE OF SAIGYÔ.

(A portion of the roll, light-coloured; 38 feet 10½ inches by 1 foot ¾ inch.)

SAID TO BE BY TOSA TSUNETAKA.

OWNED BY MARQUIS YOSHIKAKI HACHISUGA.

(COLLOTYPE.)

The Historical Picture of Saigyô is intended to illustrate the biography of the priest Saigyô. He was a warrior, a descendant of Fujiwara Hidesato, famous as the subduer of Masakado who started a rebellion against the Emperor, and he was also both skilled in the military arts, especially with the bow, and versed in poetry. His name was Satô Norikiyo, while serving the Emperor, Toba, but when he was twenty-three years old, he abandoned the worldly life and name, and parting from wife and children, he entered the priesthood and began to travel over the land, whither he would. He died in 1198, aged seventy-three years.

Fujiwara Tsunetaka was sub-governor of Tosa province. First he called himself "Kasuga", but later he assumed the name Tosa, borrowing it perhaps from his province. The picture here reproduced is very famous and is generally coupled with a roll owned by Marquis Tokugawa of Owari and said to be by the Tsunetaka just referred to. But there is much dispute about the authorship and the date of the alleged author. It is at present very difficult to determine which theory is to be accepted. Let it suffice to say now that the picture is very precious as one of the master-pieces of the old Tosa school.

外積物底發見留傳發

[illegible]





蘇頻陀那伽犀那二尊者畫像絹本着色 支那陸信忠筆

十六羅漢十六幅中の二幅

(各幅三尺八寸、横一尺六寸八分)

京都市臨濟宗大本山相國寺藏

十六羅漢のことは第三冊松華堂筆十六羅漢圖及び第四冊迦哩迦羅拈羅二尊者畫像の處に記したり、茲に掲ぐる二圖は第四位蘇頻陀那尊者と第十二位那伽犀那尊者にして前者は自己の眷屬たる七百の阿羅漢と共に北俱盧洲に住し、後者は一千二百の阿羅漢と共に半度波山に住すと云へり

陸信忠の遺蹟として本邦に傳ふるもの頗る多し、然れども陸信忠とは如何なる人か、真摺西曆第十五世紀の人、第二冊に其傳ありの著はせる君嘉觀左右帳記に陸信忠十王佛像羅漢と記載せるの外、書史の之を傳ふるものなし、故に何時代の人なるか之を知るに由なし、但し此畫に慶元府車橋石板巷陸信忠筆の款あり、而して慶元府は今の浙江省寧波府に當り、宋元兩朝に在りし府名にして、明清二朝には之を存せざるより見れば、陸信忠は宋元何れかの人なりしこと推察するに難からず、況んや其畫風も亦正に宋末元初の趣あるに於てをや、彼れの遺蹟として今日に傳はるもの、中最も秀逸なるものは讃岐國の法然寺、武藏國金澤の稱名寺、京都の知恩院等に藏する十王圖及び相國寺所藏の十六羅漢圖此に出せるもの即ち其二圖なり等とす、就中此の十六羅漢圖は彼れが作中の最優品と稱す可きものにして、筆力穩健、賦彩麗雅、各阿羅漢の森嚴侍者の恭敬なる姿態、皆其宜きを得、個々の面相能く個々の特性を表現して、綫上に躍如たり、陸信忠が非凡の畫才、此畫によりて窺ひ知る可し、只惜むらくは品位の少しく高からざるを彼れ或は宋末元初に於ける一個の佛畫師にはあらざりしか

ARHATS SUVINḌA AND NĀGASENA.

(Two of the sixteen Kakemono, coloured; 3 feet 9 1/2 inches by 1 foot 8 3/4 inches.)

BY LU HSIN-CHUNG (CHINESE)

OWNED BY THE TEMPLE SHŌKOKUJI, KYŌTO.

(I. WOOD-CUT. II. COLLOTYPE.)

We have spoken about the sixteen Arhats in Vol. IV. and IV. The two pictures here reproduced represent Suvinḍa, the 4th saint, living in India with his retinue, and Nāgasena, the 12th saint, in a grove of the Pāṇḍavas.

We have many pictures said to be by **Lu Hsin-chung** of China, but we are quite ignorant of his life and date. In a diary of Sami (of the 14th century, see Vol. I.) Lu Hsin-chung's pictures of the Ten Lords of Hell, of Arhats, and of Buddha are mentioned. This is all we have about him. Each of the present pictures bears a writing by himself as follows:—"Painted by Lu Hsin-chung of Shijian Street, Ching-yuen-fu." Ching-yuen-fu is the name given to Nimpo of Che-kiang during the Sung and Yuen dynasties, but disappearing during the subsequent Ming and the present Chín dynasties. Besides, the style resembles that of the artists towards the end of Sung and the commencement of Yuen. From these points we might well place him somewhere between the two eras just mentioned. Among his productions which have come down to us, the following are considered the most excellent:—

A. Pictures of the Ten Lords of Hell

i. Owned by Hōnenjī (Sanuki).

ii. " " Shōmyōji (Kanazawa, Musashi).

iii. " " Chion-in (Kyōto).

B. Pictures of the sixteen Arhats

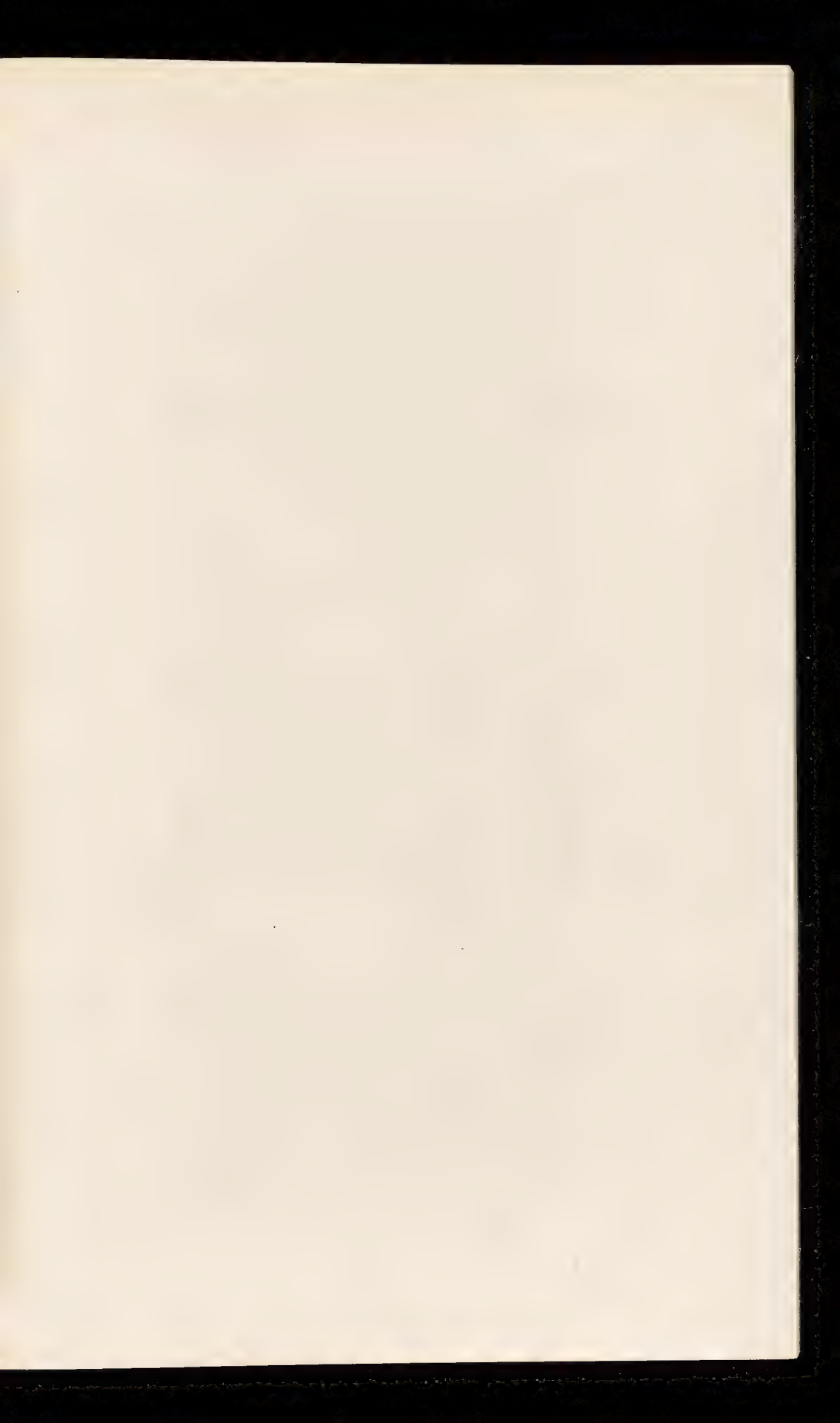
iv. Owned by Shōkokuji (Kyōto).

(two Kakemono of which are given here).

The last is considered to be the best among them. By the gentle and healthy handling of the brush and the rich and fine colouring, the dignity of the Arhats and the respect shown by his attendants are fully brought out, each face having something characteristic. We might infer from this that he was endowed with unequalled talent. But, to say the worst, some points of the pictures are somewhat wanting in nobility. Anyhow he seems to have been a painter of Buddhist saints between the periods of Sung and Yuen.







普願寺縁起畫絹本着色 傳土佐行光筆

三幅中一幅の一部

(各幅七尺八寸六分、横四尺八寸九分)

京都市淨土宗西山派大本山普願寺藏

普願寺は天智天皇西暦六六二年一六七一年在位の勅願により創立せしめ給ひし寺にして開祖は慧隱法師入唐して三論を相承し師朝の後舒明天皇十二年五月及び孝德天皇白雉二年四月の兩度勅を奉じて無量壽經を宮中に講ず是れ宮講の始なりと云ふなり此寺元來南都に在りて三論宗なりしが桓武天皇遷都の際京都に移轉し後歲野上人住持となるに追ひ淨土宗に改む本尊は阿彌陀如來なるが靈驗顯著なりとて昔より貴賤の渴仰淺からず此三幅の畫は即ち此始終を描けるものなり緣起に據れば昔し賢問子と云へる彫刻の名人あり支那に渡りて皇帝の寵遇を受け特に美女を賜はりて妻とし既にして孕めるありしも思郷の念漸く起り唐歸朝せんことを請ふに常惜みて其去るを許さず令して航海の便を斷たしめしかば賢問子遂に一羽の鳥を刻み成し之に乘りて歸朝を企て將に發せんとするに臨み紀念として一箇の鑿を妻に與へたり其後彼土に産れたる男子父を慕ふて來朝し父子相共に阿彌陀如來の靈像を刻みしに奉日明神の本地たる觀音跡至の二菩薩夜毎に影向してその工を助け給へり故に此像を春日の御作と稱す是れ即ち普願寺の本尊なりと此に掲ぐる一段は此説話の前半を描けるものなり

寺傳に據れば此三幅の中二幅は土佐光信第十五世紀の交第四冊に其傳ありの筆二幅は海北友松の補筆に係ると云ふ然れども倭畫の鑑識を以て聞えたる住吉家にては土佐行光は藤原越前守に任せられ繪所預に補せらる延文頃即ち西暦第十四世紀中葉の人の筆とせり今六世紀の初に書けるものと及び清水寺縁起の二畫卷と對觀比較すると到底同一人の作と認むるを得ず然らば之を行光の筆とす可きかは是れ亦確證の據る可きなし而して其筆致風韻より察すれば光信よりも一層古き畫家の筆なること殆ど疑ふ可らず宛に角に其描法の精緻にして傳彩の鮮麗なる世間稀有の逸品なり殊に故實の窺ふに足る可きもの多きは其最も珍重す可き所なる可し

HISTORICAL PICTURE OF SEIGWANJI.

(Part of one of the three Kakemono, coloured; each, 7 feet 9 1/2 inches by 4 feet 10 1/2 inches.)

SAID TO BE BY TOSA YUKIMITSU.

OWNED BY THE TEMPLE SEIGWANJI, KYÔTO.

(COLLOTYPE.)

Seigwanji is a temple built by order of the Emperor Tenchi (reigned, 662-671). The first resident priest was Yeon, who went to China to study Buddhism, and introduced the Sanron sect to Japan. He twice expounded the sacred text "Sukhāvati-vyūha" before the Emperors Jyomei and Kōtoku. This is said to have been the beginning of the Buddhist lecture at the court. The temple formerly belonged to the Sanron sect, but afterwards, when it was removed to Kyōto in 794, the resident priest Zōshun transformed the temple to one of the Jyōdo (Pure Land) sect. The object of worship is the Buddha Amida, just as highly popular among the people at present, as formerly. The three Kakemono depict the occurrences of miracles connected with the Buddha. According to the record of the temple there was once an able sculptor called Kennonshi, who went to China, where he became a favourite of the ruling Emperor. The latter found him a wife; the new couple, loving each other, lived together for some time, but the husband became home-sick; he asked the Emperor to let him return to Japan. The request, however, was not granted, and besides, he was robbed of the means for the voyage. The artist then set himself to carve a large bird, in order to use it in his return home. He quitted China at last, but left a chisel behind as a souvenir for his wife. After the much regretted separation, the lady gave birth to a child, who, when grown up, came to Japan to see his father. The father and son lived happily together. One day the two together began to carve an image of the Buddha Amida. During the work, two Bodhi-sattvas, Avalokiteśvara (Kwannon) and Kṣitigarbha (Jizō), whose incarnation is said to be the Deity of the Shintō Temple Kasuga at Nara, appeared before the artists to help with the sculpture. The image thus carved is therefore called a work of the latter Deity, and was first installed in the temple Seigwanji. The picture here reproduced illustrates a part of the story.

The record of the temple assigns two of the three Kakemono to Tosa Mitsunobu, who flourished in the 15th and 16th centuries (see Vol. IV, "Historical Picture of the Yūdō-nenbutsu Sect"), the third being a supplement by Kaihoku Yūshō (died in 1615, see Vol. II). The connoisseur Sumiyoshi, however, attributes this to Tosa Yukimitsu (of the middle of the 14th century); this seems to point to the truth, for when we compare the two with Mitsunobu's famous historical rolls of the Shintō temple Kitano and those of Kiyomizudera, we can at once see that the author is not one and the same person. Though we do not have any evidence in favour of the authorship of Yukimitsu, so much is certain, that the picture is rather older than Mitsunobu, in both the handling of the brush, and in taste. At all events, the minute and detailed treatment, and the fine colouring, are especially noteworthy. Several features of the ancient art-method can be detected from the sketches

[illegible][illegible]

善觀斗絲絳畫本卷四 轉上計注光進

二 罐 中 一 罐 () 一 罐

卷之八



雪景山水圖(紙本淡彩) 足利義滿筆

(竪二尺一寸六分、横一尺九分)

子爵五島盛光君藏

此雪景山水圖は古來傳へて足利義政の筆とするものなり然れども其款印を検するに天山の二字あり天山は足利義滿の道號なれば此畫は即ち義滿の作たること毫も疑なし義滿は尊氏の孫にして義詮の男なり足利家第三代の將軍となり三后に准じ従一位太政大臣に敍任せられ人臣の富貴榮達を極めしが應永十五年西暦一四〇八年五月五十一歳にして薨せり又義政は義滿の孫にして父義教に繼いで征夷大將軍となり更に従一位太政大臣に昇り義滿と同じく准三后の榮を受く文明十七年落飾して法名を道順後道慶と改むと云ひ道號を香山と稱し延徳二年西暦一四九〇年正月五十六歳を以て薨せりかくの如く天山は義政の號に非ず此畫が義政の筆ならざること言ふまでもなし然るに古來この誤を傳へ來れるは何故なるや頗る疑ふ可きところなり順ふに義政政煩を脱して東山の東求堂に閑居し内外の古畫古器物を蒐集愛玩し或は興を詩歌茶事に遣り又眞能其眞相の三阿彌を祖遇して大に畫道を振興せしめたる如き其本邦美術の一大獎勵家たりしことは何人も了知する所なり且つ義政が親ら畫を作りしこと古畫に見えたるのみならず天山を以て義政の號なりとし天山の二字を刻せる印章即ち其印文なりと記せるの書も往々吾人の見るところなれば此畫の如きも杜撰なる鑑定家のために義政の筆なりと誤り認められ以て今日に及べるものなる可し又今世間に遺れる名作の古畫中天山の印を捺せるもの多く而して義政は美術の獎勵家たり古畫の蒐集者たりしを以て此等天山の印を捺せるものは即ち東山愛玩の遺物なりと臆斷せるにも由るならんか然れども義滿亦華奢風流を好み北山に金閣を營み一世の壯麗豪奢を極めたる人なれば必ずや古器珍品を蒐集愛玩し且つ時に筆を執りて親ら畫を作りしこともある可し今此圖を見るに山水樹石より樓閣人物に至るまで全幅の結構布置宜きに適ひ景趣頗る幽遠なるを覺う然れども是れ固より天山が經世治國の餘業にして専門家の筆にあざれば自から稗氣を脱せざるの觀あるを免れず唯その落筆の奇抜にして毫も匠氣の存せざる所は専門家の畫に見るを得ざるところ家過なる義滿の氣象自から畫面に顯はれたるを妙とす最も珍重す可き一幅なり

LANDSCAPE IN SNOW.

(A Kakeemono, light-coloured; 2 feet 1 1/2 inches by 1 foot 1 inch.)

BY ASHIKAGA YOSHIMITSU

OWNED BY VISCOUNT MORIMITSU GOTÔ.

(COLLOTYPE.)

The landscape sketch here reproduced used to be attributed to Ashikaga Yoshimasa, but on carefully examining the signature at the bottom we can decipher the name, Tenzan, which is the priestly title of Yoshimitsu and therefore there is no doubt whatever as to the author. Yoshimitsu, the third Shôgun of Ashikaga, was a grandson of the famous Takauji, the founder of the Ashikaga Shôgunate. The latter died in 1408, aged fifty-one. As he was renowned as a great promoter of the fine arts and friend of Nôami, Gelami, and Sôami, noted artists of his time, of whom we have already spoken more than once (Vols. II and III), he was mistakenly supposed to be the author of our picture. There are moreover some who still believe that Tenzan was the name of Yoshimasa, but without any good ground. The statement that he was himself a painter is recorded in some books; though this may be true, most of the works bearing the name, Tenzan, can in no way be assigned to him, as is generally done. Our artist was, too, extravagant in every way. He built Kinkakuji (the "Gold Palace") in the north of Kyôto; he probably collected various art relics and curios and at any rate was fond of paintings. The present picture may serve as proof that he was also a painter. The design and taste of the picture are especially noteworthy, the hills, waterfall, trees, houses, and men on horseback being well distributed. As painting was, with him, only a diversion from the serious business of successfully governing the state, the work is naturally not like that of a specialist. The modest handling of the brush, however, makes it more valuable as the production of a sovereign *de facto*. His high minded character is clearly revealed in the high tone of the work.

星なき憐れなること大空際をて弄面の人を自はて誦誦囁囁せざるを惜むるを哀
 鳴るるを哀れを起して、落着いて空寂にけりて空を可憐に思ふを起し、閑寂に從ひ
 天山に現世諸國に、空寂にけりて思ひ寄るすものなりとて、自はての思ふに、空寂なるの
 こと全篇の誦詩並書宜しとて、この思ふに、幽寂なるを思ふ、然るに、思ふ國なる
 とて思ふ、幽寂なることなる、思ふに、空寂國に見る、一山を思ふ、この對閑人神に立
 寄へ、其幽寂を答へ對ひて、人なり、思ふに、空寂國品を思ふ、思ふに、思ふに、思ふに、思
 慮漸くさるる由る、思ふに、思ふに、思ふに、思ふに、思ふに、思ふに、思ふに、思ふに、思
 の思ふ、思ふに、思ふに、思ふに、思ふに、思ふに、思ふに、思ふに、思ふに、思ふに、思
 思ふに、思ふに、思ふに、思ふに、思ふに、思ふに、思ふに、思ふに、思ふに、思ふに、思

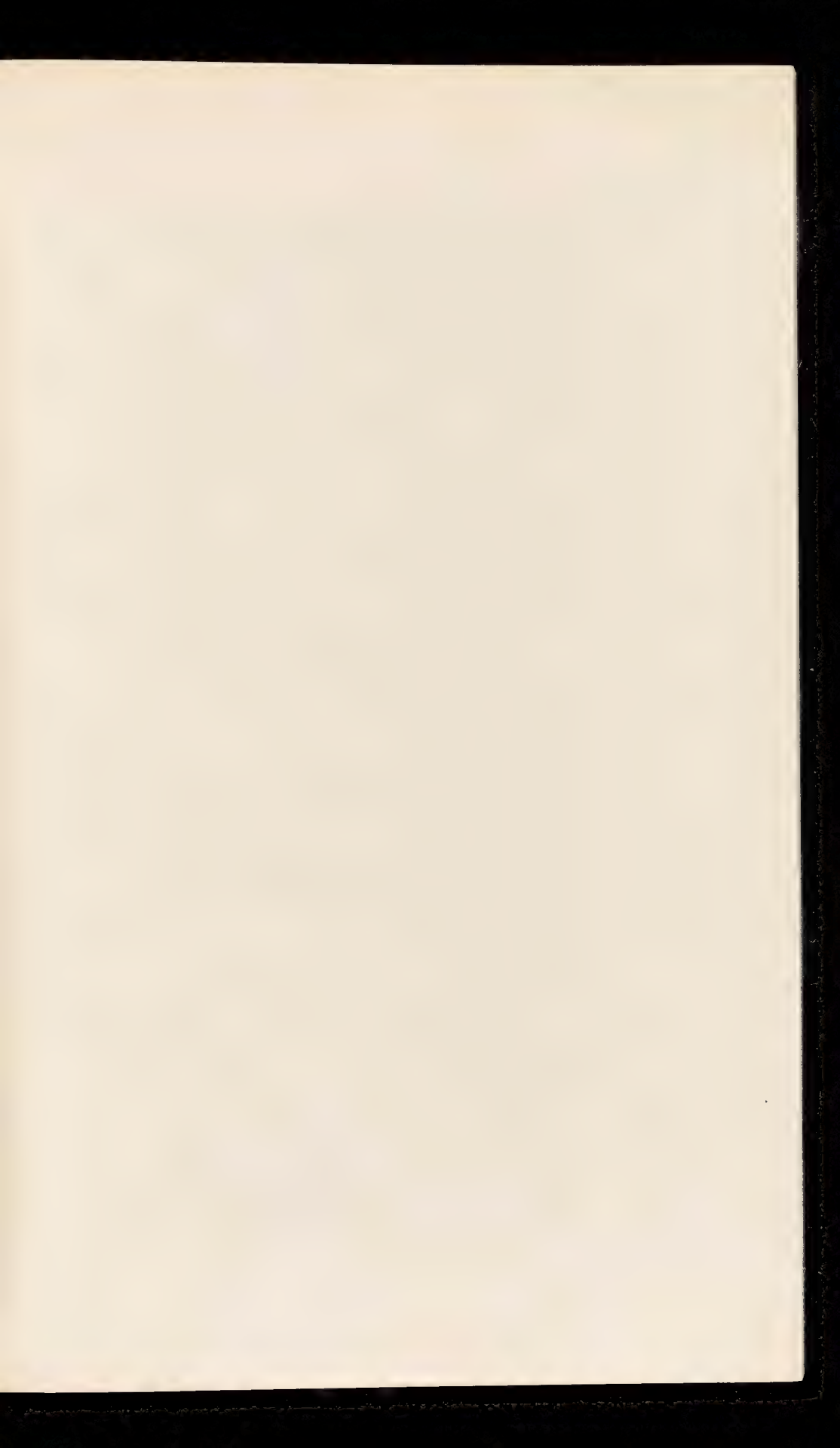
[illegible]

A. kashimurae, light-colored; 2 feet 10; males 10 (out 1 inch).

OWNED BY VISCOUNT MORRISTON GOTO.

[illegible]





十六羅漢圖(絹本着色) 傳足利義持筆

(竪四尺一寸八分、横二尺七寸六分)

京都市東山臨濟宗大本山南禪寺藏

十六阿羅漢のことは第三冊松花堂昭乗筆十六羅漢圖の説明に詳述したれば就て見る可し

此畫の筆者義持は太政大臣從一位義滿の男にして足利家第四代の將軍(應永二年—同二十九年即ち西曆一三九五年—一四二二年在職となり從一位内大臣に就任せられ應永三十年四月三十八歳にして出家し法名を道詮道號を顯山と云ひ正長元年西曆一四二八年正月十八日四十三歳にして薨じ同二十日太政大臣を贈られし人なり義持深く東福寺の畫僧兆殿司の畫を愛し時々之を招きて丹青を學びたりと云ふ言て殿司に問ふに其志望を以てす殿司答へて曰く本來財貨に望なく官爵亦願ふ所にあらず一衣一鉢吾れに於て乃ち足る唯近來東福寺の衆僧好んで櫻樹を植う後世に至らば精舍變じて遊宴の場と化せん是れ吾が歎する所なり願はくは命を奉じて之を研らんと義持大に感じ悉く之を研らしめしと云ふ義持が殿司の人と爲りを愛し之を優遇したる所以の偶然ならざるを知る可しこゝに出せる十六羅漢圖は義持が政務の餘閑殿司に學びて描けるものにして筆致傳彩共に頗る師の畫風を帶ぶ但し之を殿司の作に比すれば其及ばざること遠く圓熟の妙を見る能はず且つ各阿羅漢の面貌姿態權衡を失し位置亦整齊ならず筆法細密なれども而も緊縮を缺ぐを以て自ら爽々たる聖者の神采に乏しきの觀なきにあらざる然れども之を義持の眞蹟とすれば頗る珍重す可きの史實にして公方將軍の餘技としては其熟達寧ろ賞するに足れり況んや専門者流に望む可らざる一種高尚温雅なる韻致の掬す可きものあるをや試みに之を夫の天山義滿の山水畫本冊所藏と對比せば父子の資性及び師承の同じからざる自ら其畫面に顯はれたるを覺る可し

THE SIXTEEN ARHATS (JŪROKU RAKAN).

(A Kakenono, coloured; 4 feet 1 9/16 inches by 2 feet 8 3/4 inches.)

SAID TO BE BY ASHIKAGA YOSHIMACHI.

OWNED BY THE TEMPLE NANZENJI, KYŌTO.

(COLLOTYPE.)

A note on the sixteen Arhats will be found with the sketch by Shōkudadō, given in Vol. II.

Yoshimochi (1386-1428) is the fourth Shōgun of the Ashikaga family. He entered the priesthood at the age of thirty-eight and died aged forty-three. He was very fond of the paintings of Chō Densu (see Vol. I, "Arhats") whom he often invited to his house that he might learn from him his art. Once he asked the latter what his wish was. Chō said in reply:—"I wish to have nothing; neither money nor position can attract my eyes. If I have a robe and a bowl I am perfectly satisfied. Of late the priests of Tōfukuji plant many cherry trees. The holy temple will in time be turned into a pleasure garden. This is the only thing that I hate. I wish you to cut the trees down." The Shōgun listened to him and at once ordered them to be cut down. The sixteen Arhats here reproduced were painted by Yoshimochi in imitation of his teacher, Chō Densu, who was skilled in such paintings. The brush-work and the colouring resemble those of his master, though not to be compared to his in point of skill. Moreover, the face, form and attitude of each Arhat are out of proportion, wanting in harmony. The use of the brush is minute, but not very strict; the dignity and nobility of each saint seem thereby to have been disturbed. But, as the handiwork of a Shōgun, our picture is worthy of reproduction. If one compare this with the landscape sketch by his father, Yoshimitsu, one may see some difference in their nature and art-lineage.

い山本菰本佃跡と讀み廿四支干。寶持爲神龜の國に依るち自。
 餘高尙品鑑る置姓。機十百ちのちる乎城八に之さ夫の天山義龍

[illegible]

十六羅萬國歸本管司

建國只廿八食，廿二只卅六食

京洛市東山慈雲寺大本山南無寺

THE SIXTEEN ARHATS (JUROKU RAKAN).

(A Nakamono, coloured; 4 feet 1 2/3 inches by 3 feet 8 1/2 inches)

SAID TO BE BY ASHKAGA YOSHIMUCHI

(COLTYPE)

[illegible]



融通念佛緣起畫卷紙本着色 土佐行廣筆

全二卷中第二卷の一段

(各卷全長六丈三尺餘、堅幅一丈一寸五分)

京都府下鴨饒淨土宗清涼寺藏

融通念佛宗の起源及び此畫卷が足利時代の中葉西暦第十五世紀に於ける土佐派の巨擘たる土佐土佐守行廣太夫法眼永春端後守光國衆田口民部法眼隆光前兵部少輔入道寂濟春日行秀等六人の名工が互に妙を競ひ巧を闘はし各得意の腕を揮ふて描き成し且つ各段に其名を署したるものにして、毫の疑念をも掃む可らざる稀有の逸品なることは既に第一冊に述ぶる所の如し且つ其詞書は後小松天皇を始め奉り、妙法院二品堯然法親王青蓮院准三后二條大納言及び征夷大將軍足利義持等名公鉅卿の筆に係る故に融通念佛緣起の繪卷物は世に數多あれども古來最も有名なものを舉ぐれば此畫卷を第一に置かざる可らず雖に第一冊に出せるものは春日行秀の描ける一段にして茲に掲ぐる所は土佐行廣の筆なりとす圖は北白河の下僧の妻某が其罪業により一旦死して地獄に墜ちたるを宗徒の唱へたる念佛三千遍を受けたる功德により閻魔の廳より赦されて追ひ還され蘇生したりと云ふ一場の因縁談を書きしものなり

土佐行廣姓は藤原從五位上に叙し右近將監となり又土佐守に任ぜらる父祖の名は詳ならず別髪して經光と號す土佐派中屈指の名工にして應永頃西暦第十五世紀の初葉世に在りし人なり其描法頗る緻密にして而も筆力生動の妙あり着色濃厚にして且つ艶麗を極むることは此に出せる畫に徴して之を知る可し

HISTORICAL PICTURES OF THE YŪDZŪ-NENBUTSU SECT.

(Portion of the second of two rolls, coloured; each roll, 6½ feet 5 inches by 1 foot 1½ inches.)

BY TOSA YUKIHIRO.

OWNED BY THE TEMPLE SHŌRYŌJI, SAGA, KYŪTO.

(COLLOTYPE.)

We have spoken in Vol. I of the origin of the Yūdzu nenbutsu sect, and its rolls of historical pictures. The rolls were painted by the six renowned artists of the 15th century, i. e. Tosa Yukihiro, Nagaharu, Mitsukuni, Awataguchi Takamitsu, Yasunari, Kasuga Yukihiide, each signing his own section. The explanatory notes attached to all the sections of the rolls were written by the Emperor Gokomatsu, Prince Gyōnen, Ashikaga Yoshimochi, etc. It is almost the best authenticated art-relic of this kind. The portion we have given in Vol. I is that painted by Kasuga Yukihiide, while the present one is by Tosa Yukihiro. The pictures illustrate the story of the wife of a menial at Kitashirakawa in Yamashiro, who died and was condemned to live in hell, on account of the sins committed while alive. Her friends, adhering to one and the same faith on earth, repeated 3,000 times the formula:—"Namu Amidabutsu" (Namu Amitābhāya Buddhāya, Adoration to Buddha Amitābha), for the sake of their deceased co-religionist, and in virtue of this religious merit the poor creature was sent back once again to the world by Yama, king of hell. The one part shows the court of Yama, and in the other, the dead being is discharged by the two messengers of the king of hell, and the wife is returned to life again.

Tosa Yukihiro was a general of the Imperial Guard and afterwards the governor of Tosa province. He is one of the most distinguished of the Tosa school. His art-style is very minute and detailed, the force of the brush extremely lively and active, and the colouring bright and fine. He flourished in the beginning of the 15th century.





山水圖紙本墨畫 小栗宗丹筆

(竪二尺七寸四分横一尺五寸)

伯爵伊達宗基君藏

宗丹俗姓は小栗氏將軍足利家に仕へて新年毎に書扇一柄を獻じ將軍亦綾衣一領を賜ひて之を賞するを例としたりと云ふ中京京都の相國寺に入り剃髮して僧となり宗丹上座と稱せらるる或は云ふ晩年に至り大徳寺に住すと未だ其否を知らず其生死の年月詳ならざれども寛正文明頃西暦第十五世紀の中頃の人なりしこと疑ひなし宗丹初め書法を周文第三冊に其傳ありに學び又宋僧牧溪に私淑せり當時の名僧蔭涼軒季璫爲めに自牧の號を撰びて之を與へ宗丹また自ら別に自溪と號す其牧溪を尙慕するの如何に深かりしかを知る可し狩野派の始祖祐勢第四冊に其傳あり初め宗丹を師として書を學ぶ故に狩野派の畫風に宗丹に淵源する所あり是れ宗丹の殊に繪畫史上に重要視せらるる所以なり傳へ云ふ宗丹はもと濃華鮮麗の彩畫を以て其名を知られたりと然れども之を遺蹟に徴すれば其會心の作は寧ろ清淡蕭疎なる山水畫にありしもの、如し、畫史に宗丹特長山水其景中、態態雲變、林泉點綴、自有天成之趣、其山水畫學牧溪玉潤二家法、又學夏珪、馬遠、其用筆潤於周文、柔於雲、舟、畫人物、也行筆磊落、云々と云ふもの乃ち宗丹の本色を見る可く、また移して以て此畫の評とするを得可し當時名工墨の如く互に光輝を放てるもの間に立ちて將軍の殊遇を蒙り又特に擇ばれて柳營の錦障に畫ける如き此畫を見て其偶然ならざるを知る可し宗丹の畫の今日に存するもの極めて少ければ此畫は實に貴重なるものなり

畫上の讀は天隱龍澤禪師の題する所なり禪師は播州孫西郡の人文明年間西暦一四六九年——一四八六年京都の建仁寺に住し一世の碩徳として其名高し諸錄并に默雲集の著あり宗丹の名畫に加ふるに此高僧の讃詞を以てす錦上更に花を添ゆるものと云ふ可し

LANDSCAPE.

(A Kakemono, ink-sketch; 2 feet 8½ inches by 1 foot ¾ inch.)

BY OGURI SÔTAN.

OWNED BY COUNT MUNEMOTO DATÉ.

(COLLOTYPE.)

Oguri Sôtan served under the Ashikaga Shôgunate and was in the habit of presenting to his master every new year's day a fan decorated with a painting by his own hand. The Shôgun in turn was wont to give him each time a suit of silk. When he was about thirty years old, he entered the priesthood in the monastery, Shôkokujî, Kyôto. He was henceforward named the "Shavira Sôtan." He is said, though without any authority, to have lived, in his old age, in the monastery, Daitokuji, near Kyôto. His date can not be exactly determined at present, but so much is quite certain that he flourished during the periods of Kwanshô and Bunmei (middle of the 15th century). He was by nature very fond of painting, and learnt the rules of drawing from Shûbun (for him see Vol. II); moreover he imitated Mu-chi (Mokkei) of the Sung dynastic period. Inryôken, a priest of his time gave him the title, "Jiboku" (Self-Mu), but he himself chose the name, "Jikei" (Self-Chi), both names indicating that he is a great imitator of Mu-chi. Kanô Yûsei, the founder of the Kanô school, was a pupil of our artist and we can say that the Kanô school owes much to him. An important position is therefore to be assigned him in the history of Japanese art. According to a tradition, Sôtan is said to have been famous for his paintings, and especially for loud-coloured pictures, but after examining the works which have come down to us, we see that his speciality was rather landscape without, or with only slight, colouring. In the history of pictorial art it has been said that Sôtan was skilled in landscape sketches, the canvas presenting some scene in nature, with mist and cloud covering the hills and with trees and streams distributed here and there. Further it is recorded that he admired and imitated Mu-chi, Yueh-kan, Hsia Kwei and Ma Yuen who flourished under the Sung dynasty of China, and that the touch of his brush was thicker than Shûbun's, but softer than that of Sesshû; while his sketching of human figures was unspeakably light and free, etc. These remarks well indicate his characteristics and we can borrow them in praising the picture here reproduced. In accordance with a special request of the Shôgun, he painted screens in the court, a proof of unequalled favour, none other of the brilliant artists of his time being able to enjoy it. We rarely meet with his works at present. The one before us is therefore very precious.

The poem over the picture was written by a famous priest, Ryûaku, a native of Harima province, who was superior of the temple Kenninji, in Kyôto, during the period of Bunmei (1469-1486) and is famous as the author of "Mokuunshû" (poetical collection). The picture and the poem, thus brought in juxtaposition, lend to each other an added charm.

[illegible]

變二只士古同會，則一只正合

清世宗憲皇帝

山水圖卷

LANDSCAPE.

(A Kakeemono, ink-scribble; a foot 87; inches by 1 foot 11 inch.)

BY ORDER SGTAIN.

OWNED BY COUNT MUNEMOTO DATE

(GOLFO TYPE)

[illegible]

吳牧背笠伴翁行
金余春天橋一快哉
空翠濕衣山跡遠
挂陰竹面石鐘聲

點龍筆



山水圖襖紙本墨畫 相阿彌筆

(竪五尺八寸八分、横四尺六寸九分)

京都府下紫野臨濟宗大徳寺塔頭大仙院藏

清淡幽雅なる水墨畫を作り以て所謂東山時代西暦第十五紀の特色を發揮したる者初めに如拙周文あり後に雪舟神峯及び能阿彌蘇阿彌等あり此等の諸家は其天稟資性の相同じからざるより自ら其畫風を殊にしたりと雖も孰れも皆其時代の精神を煥發したる者にあらざるはなし而して蘇阿彌の子相阿彌も亦實に其一人なり相阿彌は第二冊にも述べし如く父と共に足利將軍義政西暦一四四四年—一四七三年在職に仕へて童朋と爲り常に其左右に侍して或は雅趣に詩歌を賦し圖書を作り或はその命を受けて名器古書畫を探索鑑定したる者なるが時に或は坐禪三昧に入りて高尚幽玄の法味を嘗めたるが爲めに作る所の畫自ら雅趣幽遠の風致を帯べり此に出せる山水畫の如き亦是れ相阿彌得意の作にして峰巒層疊遠く相連り人家點々近く林間に顯はれ買船漁舟江面に泛び津人漁夫互に往還するの狀寫し來りて簡潔高雅妙言ふ可らず宋朝名家の長處と父祖の遺法とを調合混和しこれを運らすに自己の襟懷を以てす是れ相阿彌の筆が藝林に一頭地を放出する所以なり元來相阿彌の畫には小品多くして大作極めて珍し故に此畫の如きは殊に珍貴す可き逸品と云ふ可し

LANDSCAPES.

(Two sets of sliding screens, ink-sketches; each, 5 feet 10 1/8 inches by 4 feet 8 1/10 inches.)

BY SÔAMI

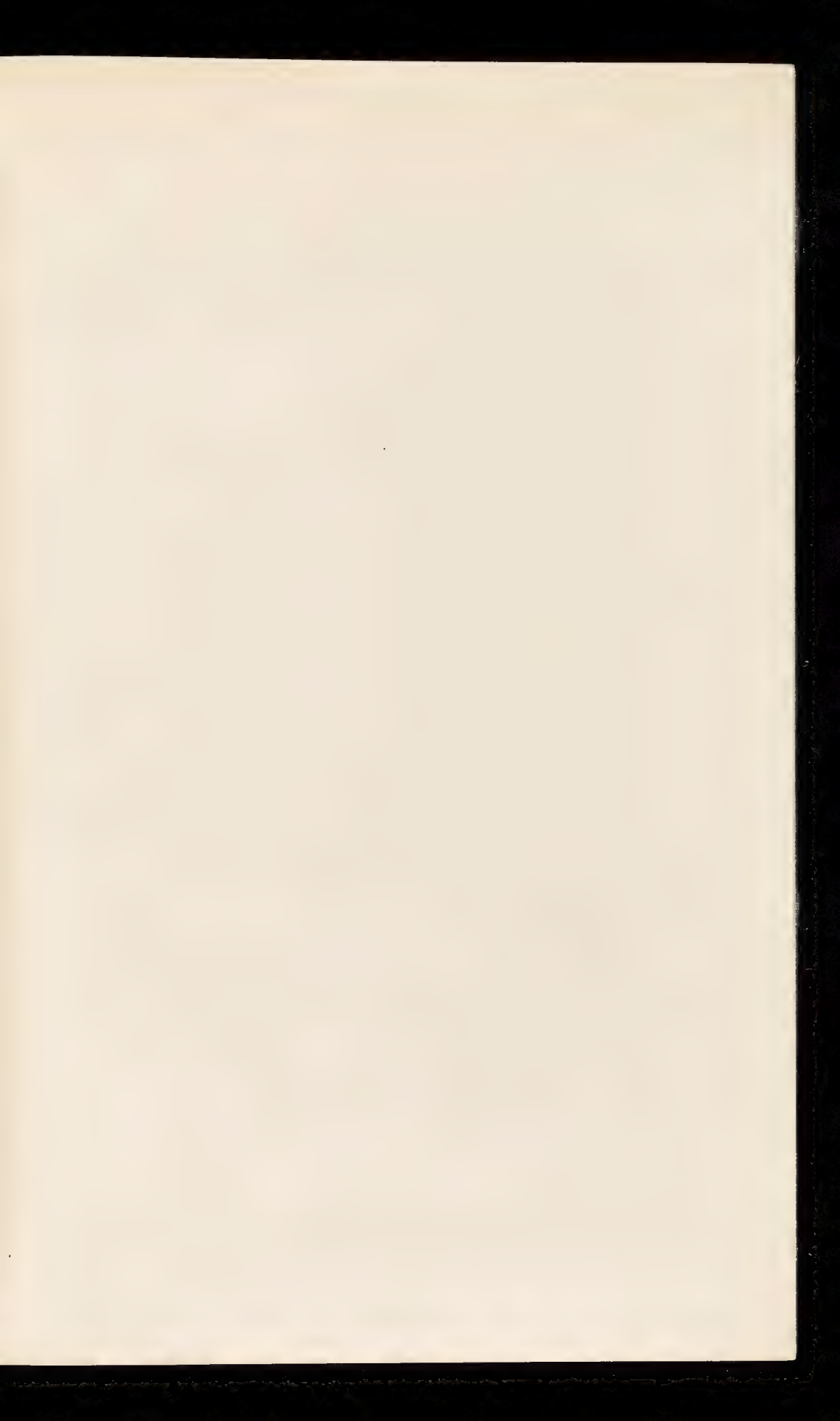
OWNED BY THE TEMPLE DAISEN-IN, DAITOKUJI, KYÔTO.

(COLLOTYPE.)

The characteristics of the Higashiyama period (15th century) were manifested chiefly in ink-sketches of noble simplicity and profound taste, influenced by the mystic ecstasy of the Dhyāna (Zen) sect and the advanced culture of the time. Jyōsetsu, Shūbun, Sessū, Keishōki, Nōami, and Geiami are all able representatives of the period. Sōami (see Vol. II), son of Geiami, is one to be counted among these. He, together with his father, served the Shōgun Ashikaga Yoshimasa, as a companion in religion and art. In the present pictures, the hills, clad in clouds ranging afar, villages and village folk in the foreground, fishers and ferrymen, rejoicing in the spring fields and swelling waters; all showing the peaceful life of the rural districts of the country, indicate his unequalled skill and highly cultivated taste. Among his productions we rarely meet with large works like the present.







釋迦牟尼佛苦行圖(紙本淡彩) 曾我蛇足筆

(竪三尺八寸八分、横一尺七寸六分)

京都府下紫野臨濟宗大徳寺塔頭眞珠庵藏

釋迦牟尼佛は第一冊釋迦三尊金銅像の處に述べたる如く中印度迦毘羅
伐摩堵國の釋迦釋王首圖檀那淨飯の太子と生れ十九歳にして出家し仙
人に事へて修業すること五年更に六年の苦行を積み日に一麻一米を食
して厓に精氣を續け形體羸瘦し飢寒骨體に徹すれども敢て意を爲さず
吉祥草を敷いて座と爲し結跏趺坐して自ら正覺を成ぜずんば此座を起
たざるを誓ひ魔王の種々なる威脅誘惑に遭ふも毫も慙亂畏懼せず之を
降伏退散せしめ三十歳の時たゞ一葉然たる曉星を一見し豁然として
甚深微妙なる法理を透悟し無上菩提を證得せり此に掲ぐる畫は乃ち佛
が吉祥草に坐して正覺を成ぜずんば起たざるを誓ひ六年の苦行を行す
るの圖にして筆者は曾我蛇足文政十五年即ち西曆一四八三年歿す第一
冊造像徳山臨濟畫像の處に其傳ありなり筆勢暢達描法穩實にして釋迦
牟尼佛が樹下石上六年苦行の眞狀をして眼前に勞觀たらしむ古來此畫
の評判噴々たるも決して偶然にあらずなり
畫上の讀は一休禪師の書する所康正二年西曆一四五六年の筆に係れり
禪師名は宗純自ら狂雲子と號す後小松帝の驛子にして母は藤原氏なり
故ありて民間に生育し甫めて六歳にして安國寺に投じ童子役を執る敏
慧絶倫にして夙に教養を修め又風騷を學ぶ後江州堅田に往いて華曼和
尚の辛練なる針黹を受け一夕黹を閉いて忽然大悟徹底せり爾後自ら天
下老和尚と稱して諸方の眞知識を屈倒し言行警放にして往々一世を驚
倒せしを以て數百歳の下兒童走卒と雖も尙は一体の名を知らざるなし
文明十三年西曆一四八一年十一月八十八歳にして遷化す畫上の讀に云
ふ所の酬恩庵は山城木津川の西薪村に在り禪師の創する所に於て而も
亦其墳墓の地なり蛇足は禪師と師檀の約を結びて禪に參得し禪師も亦
蛇足に畫を學びたりと云ふ故に蛇足の畫には此に出せるもの、外尙は
禪師の讀を題するもの頗る多し

ŚĀKYAMUNI DOING PENANCE.

(A Kakemono, light-coloured; 3 feet 10½ inches by 1 foot 9 inches.)

BY SOGA JYASOKU.

OWNED BY THE TEMPLE SHINJUAN, DAITOKUJI, KYŌTO.

(COLLOTYPE.)

Buddha Śākyamuni (see also Vol. 1), as we said before, was born at Kapilavastu and abandoned his family when he was nineteen years of age. While in his penance grove he endured hardships of every description for five years, living under some Rishis (philosophers). On coming out of the forest he adopted a strict religious regimen under the Bodhi tree, during six years according to the Northern tradition. He is said to have eaten only a gram of rice or sesamum every day, just enough to keep body and spirit together and remained seated on the Kuśa grass, prepared for the purpose, having taken a vow that until he had realized the highest perfect knowledge (Bodhi) he would never start from his seat. The arrows of temptation shot at him by Māra, the tempter, did not succeed in hitting the mark. In his thirtieth year, as he was looking up at the morning star, he became wide awake to the highest perfect knowledge, that is to say, became Buddha, the "Enlightened."

The picture here reproduced represents him sitting on the Kuśa grass. The painter is Soga Jyasoku (died in 1483, see Vol. 1). The free and full display of the brush and the gentle but strict application of art-rules bring the saintly image of old before us. It is but reasonable that this picture should have been renowned from olden times.

The poem over the picture was written by Ikkyū in 1456. Ikkyū was a son of the Emperor, Gokomatsu, but, for a certain reason, not brought up in the palace. When he was six years old he was employed as an attendant in the temple Ankokujī, Kyōto. He grew up a bright youth studying sacred and secular, and especially poetical, literature. Afterwards he went to Ōmi where he received the strict training of Kesō (high priest of the Zen sect) and became fully enlightened. Henceforward he called himself the "Aged Instructor of All under Heaven", and spoke against all false pretenders. His action and speech were so uncommon and noteworthy that even at present a child or a page knows his name. He died aged eighty-eight years, in 1481. His resort, Shōan-an, mentioned at the end of the poem is in a village called Takigi, west of the river Kizu, in Yamashiro province. It is the place where his tomb stands.

Jyasoku was, in Dhyāna (the doctrine of meditation), a pupil of Ikkyū who in turn was a pupil of the former in the art of painting. We have, in consequence, several pictures by Jyasoku with Ikkyū's writing on them. They lend beauty to each other.

康正戴垂於一

剛易

右題

天下

信道

苦行

六年





花鳥圖雙幅紙本着色 僧雪舟筆

(各幅三尺七寸、横一尺四寸六分)

伯爵柳澤保惠君藏

本書第一冊以來雪舟應永二十七年—永正三年即西曆一四二〇年—一五〇六年の作品を撰載するもの數種これに附して其技倆の古今に冠絶せる所以をも反覆詳述せり、速筆の勁拔意匠の圓滿實に古今一人なり就中その山水畫に至つては或は雄渾沈鬱なるあり或は磊落瀟灑なるあり或は宏遠飄渺なるあり若し變幻自在、一幅一幀各々風韻姿致を殊にし萬千極まらざるの妙あり蓋し雪舟の最得意の畫題なり然れども其技倆は決して此一局に偏することなく人物花卉翎毛の如きも亦皆畫いて妙ならざるなし試みにこゝに掲ぐる花鳥畫を觀るも傳彩の流麗にして風韻に富める筆力の遒勁にして而かも鋭角なき圓熟の老手に非ざれば決してこれを作る能はざるなり前卷掲載せる數種の山水畫と併せて雪舟の大手腕を窺ふに足る世に傳ふ雪舟は着色の畫を作ることを喜ばざりしと是れ其彩色畫の稀に存する所以なる可し果して然らば此畫の如きは殊に珍重す可きものと云ふ可し

FLOWERS AND BIRDS.

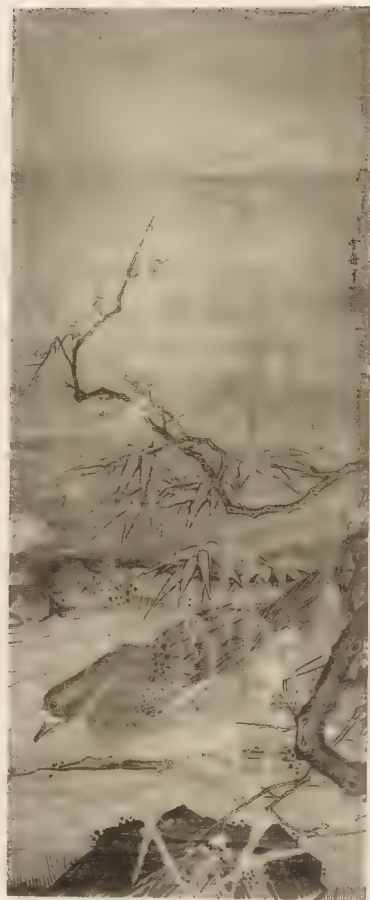
(A pair of Kakenono, coloured, each, 3 feet 7 inches by 1 foot 4 1/4 inches.)

BY SESHŪ.

OWNED BY COUNT YASUTOSHI YANAGISAWA.

(COLLOTYPE.)

We have more than once reproduced paintings by Sesshū (1420-1506), each accompanied with a note praising his ability and skill, surpassing all other artists, ancient and modern. The full force of the brush is exhibited in various ways in his land-cape-sketches, —some are bold and rough, others odd and frank in styles; all show in the design the variety of his skill and the power of his hand. Every one we meet reveals a new side of his artistic capacity. He seems, however, to have been equally skilled in sketches of human figures, of birds or of flowers. The pictures here reproduced are specimens of his skill in flowers and birds. The colouring is simple and sparing, the taste refined, while the use of the brush is spirited and ripe. If we compare these with those reproduced previously we can but admire the variety of his ability. It is said that Sesshū did not like to produce a picture in colours; and it must be true, since we rarely find sketches like the present ones, which are among the most precious exemplars of their kind.



布袋和尚画像(紙本墨畫) 僧楊月筆

(高一尺八寸、横七寸一寸)

京都市臨濟宗建仁寺塔頭禪居庵藏

昔し支那明州奉化縣浙江省寧波府に風狂子あり氏族を詳にせず自ら稱して契此と云ふ體軀肥滿し癡顛にして睡腹其語る所定まりなく且つ隨處に臥寢す常に杖を以て一箇の布囊を荷ひ日用の具悉く此中に納む或は鄞市桑落に入り醴醢魚菹の類見るに隨つて之を乞ひ得れば則ち之を口に入れ少許を分ちて囊中に投ず時の人呼んで長汀子又は布袋子と稱す常に人に禍福吉凶を示すに、一も違ふことなし天將に雨らんとすれば則ち濡れたる草履を穿ちて疾歩し好晴ならんとすれば即ち木履を曳き膝を壓て、市橋の上に眠り以て豫報を爲すを常としたりと云ふ梁の貞明二年(西暦九一六年三月)將に入寂せんとするに方り巖林寺の東廊下に於て盤石の上に端坐し、一偈を説いて曰く彌勒眞彌勒分身百千億時々示時人時人自不識と説き畢つて安然として化す時人驚いて彌勒の化身なりと云ふ後又他州に於て和尚の布囊を負ふて行くを見たる者あり其果して異人なるを想ひ衆相説ふて其像を圖せうと云ふ此に出せるものは即ち和尚が其平生荷ふ所の布囊の上に立ち仰いで兜率を指せるの圖なり

楊月はもと薩摩の人出家して山城の笠置寺に住す故に世に笠置の楊月と云ふ初め周文第十五世紀の初の人第三冊に其傳を載すの書法を學び後雪舟に師事し又牧溪第一冊に其傳ありにも私淑し山水人物花鳥を善くせり秋月周楚二人俱に雪舟の高弟にして皆て師に従て明に遊べり等と共に雪舟門下の俊翬と稱せらる但し其書は秋月に比して筆勢穩柔に周楚よりも淹潤の墨氣に富めり此に出せる一幅は極めて小品なれども奔放自在筆墨共に頗る楊月の特色を窺ふに足れり而して其氣韻の高尙なる亦慨賞に堪えたるの珍品なり

THE PRIEST HOTEI (PUTAI).

(A Kakemono, ink-sketch; 1 foot $\frac{7}{16}$ inch by 8 $\frac{1}{2}$ inches.)

BY YÔGETSU

OWNED BY THE TEMPLE ZENKYÔAN, KENNINJI, KYÔTO.

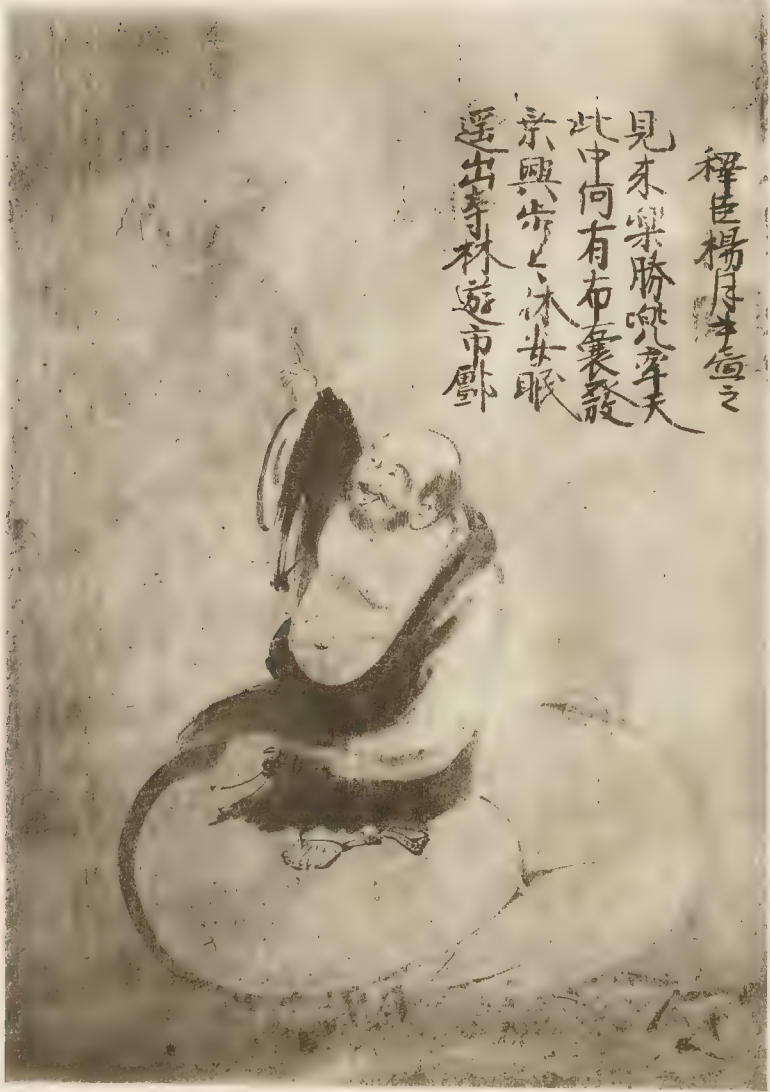
(COLLOTYPE.)

There was formerly a priest who called himself Chiishi (Keishi) at Feng-hua in Ming-chü (Nimpo in Che-kiang). He was known in the world by the name of Putai Wo-shang (Master Linen-sack). His fat body was very remarkable with large abdomen and narrow forehead, but nothing was known about his family or career. He talked as he liked and slept wherever he happened to be, always carrying upon a stick a linen-sack, which contained all his effects. Anything edible he saw in streets or villages, he asked of the owner in alms. Had he received it, he would eat of it at once, depositing a portion in the sack. And this was the origin of the name "Putai." He practised fortune-telling; when it was about to rain he would run about, wearing straw sandals, and when fine weather was coming, he would sleep on a bridge with his wooden clogs beside him. In 916, when he was about to die, he sat down on a rock in the temple Yolin-ssu and uttered a poem as follows:—"The saint Maitreya, the true saint Maitreya, dividing his body into a hundred myriads, from time to time appears among people who know nothing of him." He was therefore said to be a transformation of Maitreya, the future Buddha. It is also said that he was seen in another province once after his death. People then began to paint his portrait. In the present picture he is pointing to heaven, to the palace of Maitreya.

Yôgetsu was a native of Satsuma, and lived as a resident priest in the temple Kasagi, near Kyôto. First he studied style of Shûbun (for him see Vol. III), but afterwards he went to Sesshû to learn art. He was skilled in sketches of landscape, flowers, birds, and human figures. He was also an imitator of Mu-chi (for him see Vols. I and II). Shûgetsu and Shûkô, who went to China with their teacher, Sesshû, are generally ranked with him, the three being the distinguished pupils of Sesshû. His style is milder than Shûgetsu's and finer than Shûkô's. In the picture here are manifested, though not specially, the characteristics of Yôgetsu. It has very much taste and spirit, a free and active use of the brush, with gentle, well-dipped strokes.

釋臣楊月半宣之

見來梁勝吼率夫
此中何有布囊發
宗興步上沐女眠
還出寺林遊市鄧





寒江獨釣圖絹本墨畫

支那明朝朱端筆

(竪五尺六寸八分、横三尺六寸)

京都市・樂寺天台宗曼殊院藏

朱端字を克正と云ひ、推し號す明の海寧浙江省杭州府の人なり、正徳年中(西暦一五〇六年—一五二一年)書を以て進仕し仁智殿に直し錦衣指揮に官し一樞密書印を欽賜せらる時人以此榮とす、書く所の山水人物花鳥墨竹等頗る見るに足り、書も亦之を善くせり、其山水は盛懋元朝の人手は子昭山水人物花鳥の名を宗とし人物は王繼宗明朝の人手にして盛懋を師とし筆法精細なり、に倣ひ花鳥は呂紀字は廷振墨畫と號す尤も花鳥に長ず、に學び墨竹は夏泉字は仲昭明朝に於ける竹石の妙手を師としたりと云ふ其志の厚き以て見る可し、こゝに掲ぐる寒江獨釣の圖は朱端の佳作と稱せらるゝものにして、林丘江水一白漫々の壯觀を寫出し筆力頗る遒勁、蒼想極めて磊落孤舟獨り江頭に輪を垂るゝの處興趣限りなきの感を生ず、想ふに此種の畫は明僧心越等の徒が國亂を避けて我國に歸化せし時將來したるものならんか、其筆致風韻我が徳川時代中葉(西暦第十八世紀)の諸名家の作中往々之に勢偶たるものあり、蓋し當時支那元明清諸時代の畫風が蔚然として我國に勃興し大に時向を創せし時に當り、此畫の如きもの舶來す、其世人に欣賞せられ我が畫界に少からざる功益を與へしや知る可きなり

ANGLING IN A WINTRY RIVER.

(A Kalemmons, ink-sketch, 5 feet 7½ inches by 3 feet 6 9/11 inches.)

BY CH'U TAN (CHINESE).

OWNED BY THE TEMPLE MANSHUIN, KYŌTO.

(COLLOTYPE.)

Ch'ü Tan, a native of Han-chü, Che-kiang, served as an official in the court of the Emperor Wutsung (1506-1521), of the Ming dynasty. He was skilled in all branches of painting, landscape, flowers and birds, bamboos, or human figures, and also in hand-writing. His landscape sketch was of the style of Hsing Kin of Yuen, while his sketch of human figures was like that of Wan Chi-sung of Ming, a pupil of Hsing Kin. He further learned the painting of flowers and birds from Leu Chi, and the ink-sketch of bamboos from Hsia Chuan, both of Ming. He was thus very diligent in the study of art. The picture of fishing here reproduced, is said to be one of his best productions. What a grand view of trees, and hills, and water, all objects white with snow, and the lonely angler in the little half-covered boat! All are well depicted, with the full force of the brush, the design charming, the taste profound. This picture was perhaps brought to Japan by one of those who escaped from the battles of China, during the Ming and Manchü war; the style somewhat resembles that of the noted artists of the middle of the Tokugawa Shōgunate (18th century). For it was the time of development for Japanese arts, encouraged by some imported art-relics, or by naturalized painters. The present picture, doubtless, gave a great impulse to the spirit of the artists of the time.

眞實に成るゝ暇來す其間人々道言分るゝ死に爲報に也との
の點照は道教を以て異國の習俗と大に相背する處と云ふ當
の書中其の二を採録せるものあり蓋し當初支那に即着指加丹
と云ふ其習俗を指寫せる樹田樹田中華西域漢十八胡傳の舊書案

[illegible]

京師市一乘者入會不費稅調鼎

經正只六廿八金。辭三只六廿

寒乃嚴險圖錄本墨迹 文淵閣藏本

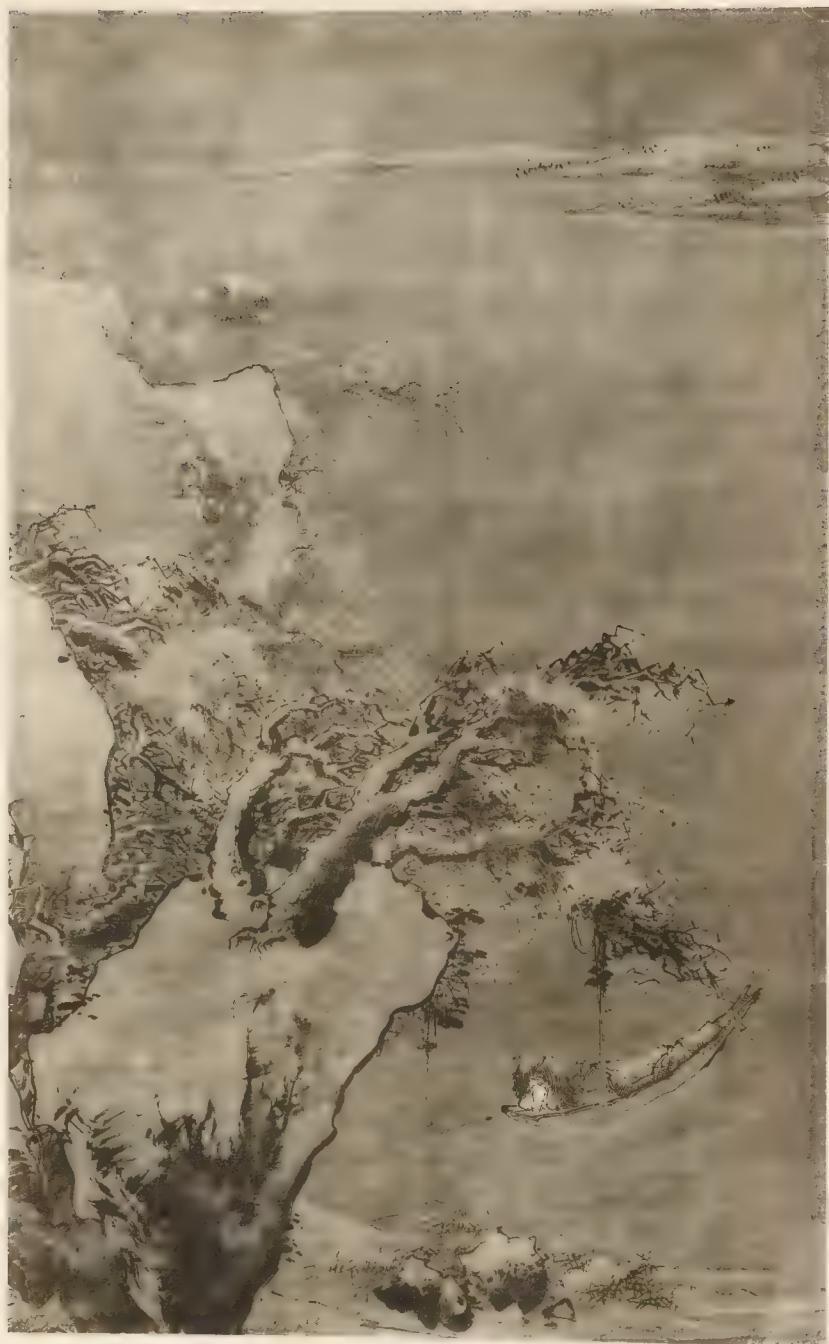
(continued on inside back cover)

OWNED BY THE TEMPLE MANSHUIN, KYÔTO.

(COLLOTYPE)

Chap. 12

development for Japanese steel encouraged by some imported steel
financing picture, developed some great impulse to the steel of the state
that of the noted states of the middle of the Tokugawa Shogunate (1603-1868)
those who escaped from the battle of Chino during the 17th and 18th
centuries, the design characterizing the late period. This picture
is the lonely night in the
Hill and a grand view of trees and hills, and
delightful in the study of art. The picture of night scene with water,
a Chin, and the ink-wash of landscape from
of Wan Ching-shan, of which a page of 11 is kept
The landscape sketch was of the style of 17th
century (1500-1700), of painting landscape and
in the court of the Emperor Tenmu (673-686).



山水圖紙本淡彩 狩野元信筆

(一 尺五寸四分 横三 尺一寸六分)

伯爵伊達宗基君藏

足利の中世西暦第十五世紀の央狩野正信書界に一生面を開拓するや、其筆法を傳へ其流風を承くる者續出し名聲を世に轟かしたるの英士亦夥からず然れども狩野氏を言ふもの舉て皆古法眼元信文明八年—永祿二年即ち西暦一四七六年—一五五九年を推稱するは蓋しその天京非凡にして技倆百世に卓絶し多士濟々たる狩野の一派中にも彼れと顔並べて馳する者なきに因れり傳へ云ふ元信四五歳の頃既に能書天性を顯はし日常の遊戯にも多くは筆を執りて人物鳥獸草木器具の類を寫し頗る傍人を驚かしたりとされば十歳の時早く既に書を以て將軍に近侍するに至れり我國古來早熟の書家多けれども此の如きは殆んど其類を見ざる所なり而して元信の尊む可きは天賦の奇才を頼みて小成に安んずることなく弱冠にして書具を携へ周ねく山川の奇勝を訪ね町亭に眞景を模寫して筆力を鍛鍊したるに在りかくて内は和書の巨擘信實光信等の格法を究め外は宋朝の名手馬遠夏珪牧溪玉潤等の堂奥に參じ遂に和漢諸派を綜該し打して一九と成し以て能く狩野派を大成したるのみならず晩年に至るも毫も想漏れ脱棄ゆるの態なく才華益煥發したり絶代の大書家にあらざるよりは決して此の如くなるを得ざるなりこゝに出せる山水畫は彼れが壯時の傑作と鑑定せられたる者にして國中瀑泉あり水亭あり疊々たる巨巖途上に峙ち亭々たる老松清幽を奏す或は溪々たる溪流橋下を過ぎて渺々たる江面に入るあり或は層疊たる峭壁屹として蒼穹に連なり或は紆紆たる山徑畫くるの處巖然たる高閣聳々或は江風輕く吹き到るの邊輕帆を張る一幅の中複雑なる奇景を収め盡して毫も繁冗を感せず却て遼廓悠遠の趣殊に深きを覺え世間元信の畫を識するもの多しと雖も未だ此圖の如き精細緊密なるものあるを見ず古人の所謂鐵筆針の如く恰も春蠶の絲を吐くに似たりとは眞に此畫の如きものを言ふものならん元信が曠世の盛名を博せる所以益々その偶然にあらざるを知る可し

LANDSCAPE.

(A Kakeemono, light-coloured, 3 feet 15½ inches by 1 foot 6½ inches.)

BY KANÔ MOTONOBU.

OWNED BY COUNT MUNEMOTO DATÉ.

(COLLOTYPE.)

After Kanô Masanobu (Yûsei), who opened a new school in the middle of the 15th century, there were many renowned artists who followed the rules handed down by the school and continued the line of Kanô artists. But the most famous of the Kanô school is **Motonobu** (1476-1559) to whom we have so often referred. His natural talent and surpassing skill found no equal, either among his contemporaries or his successors. It is said that he took an interest in painting when still only four or five years old. While at play he would hold a brush and copy whatever he saw, and when he was ten years old he became, in virtue of his art, an attendant on the Shôgun. Among those successful young artists whom we meet in the history of Japanese art we have no one who can approach him. He seems never to have been satisfied with his inborn ability and the great success to which he attained in his boyhood, for he travelled throughout the country in search of scenery suitable for subjects of his paintings. Moreover when he was about twenty years old, he studied carefully the Japanese artists, Nobuzane, Mitsunobu, etc., and the Chinese Ma Yuen, Hsia-kwei, Mu-chi, Yueh-Kan, etc. and thus, combining the most excellent points of both Japanese and Chinese art, he created a new style of his own. The greater part of the success and fame of the Kanô school is due to his able hand. In his later years down to his quiet death in 1559, he seems to have never wearied of production.

The picture here reproduced is believed to be the masterpiece of his younger days. It does not exhibit a trace of the influence of the Sung artists, but indicates to us the able workmanship of an independent artist. The waterfall, the hut, the lofty rocks, the old pines, the quiet stream under the bridge, in contrast with the wide-stretching sea, the hills upon hills, ranging to the sky, a long quiet path which leads up the hills and ending at the site of a high many-storied structure, the gentle breeze from the river swelling the curving sail, so great a variety of scenes grouped together on one canvas, yet all in perfect harmony and full of taste: such minutely detailed pictures are not easily to be found, though many of his productions are of this kind.

[illegible]

山水圖 孫本 新錄 卷裡 五 計 第

望。只正和四食融。一。只。六。登。

(A) *Kakemono*, light colored; 2 feet 2 $\frac{1}{2}$ inches by 1 foot 6 $\frac{1}{2}$ inches

BY KANÔ MOTONOBU

OWNED BY COUNT MURMOTO DATE

(COLLOTYPE)

[illegible]



書畫圖模(紙本着色) 狩野永徳筆

第一讀書圖 第二描書圖

(全五尺九寸、横二枚、六尺二寸七分)

京都府下紫野臨濟宗大徳寺塔頭聚光院藏

玆に掲ぐる書畫の模書は第一冊に掲載したる琴棋圖と相對するものなり筆者永徳天文十二年一、天正十八年即ち西曆一五四三年一、一五九〇年は古法眼元信の孫なり家法を祖父に受けたれども其書には祖父の如き變化自在の妙なく筆力粗致亦遠くこれに及ばず然れども其能く疎大なるものを描き時に又精密此畫の如きものを作るに至ては蓋し永徳獨擅の技倆なり、唯憾むらくは天此大才に壽を惜さず祖父元信の老練圓熟に達するを俟たず僅に四十八歳成は云ふ四十二歳にしてその命を棄へることを

LANDSCAPES.

(Two sets of sliding screens, ink-sketches; each, 6 feet 2 1/2 inches by 6 feet.)

BY KANÔ VEITOKU.

OWNED BY THE TEMPLE JUKÔIN, DAITOKUJI, KYÔTO.

(COLLOTYPE.)

The pictures here given are very famous, associated with those landscapes reproduced in Vol. 1.

Yeitoku, the author (1543-1590), is a grandson of Motonobu from whom he learned the traditional art-rules of Kanô, but his painting is not so rich in variety as his teacher's, being generally bold and rough in brush-work. Some of his paintings, however, are finished with exactness and perfect dexterity, and the present ones are good specimens of such. He died when he was forty-eight years old, still young compared with Motonobu's eighty-four years.

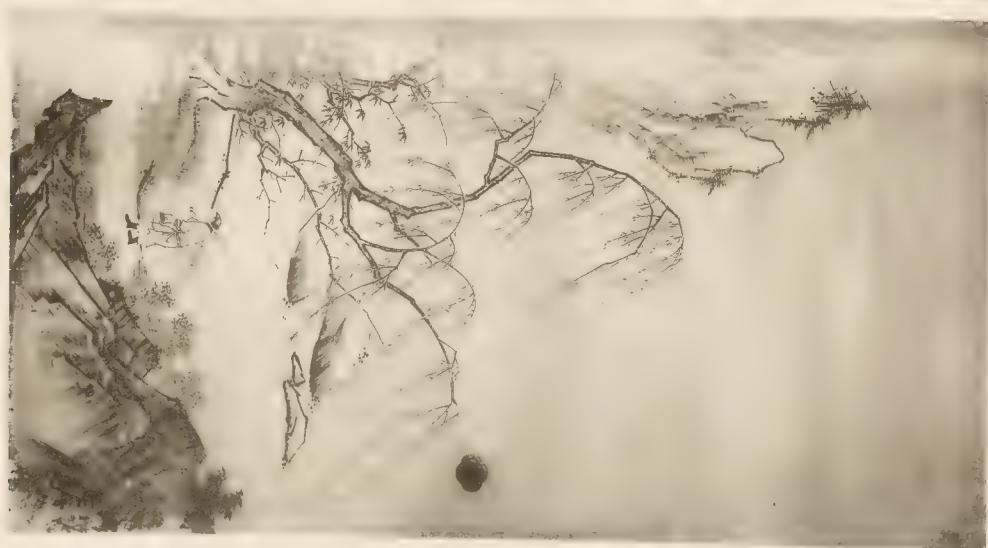
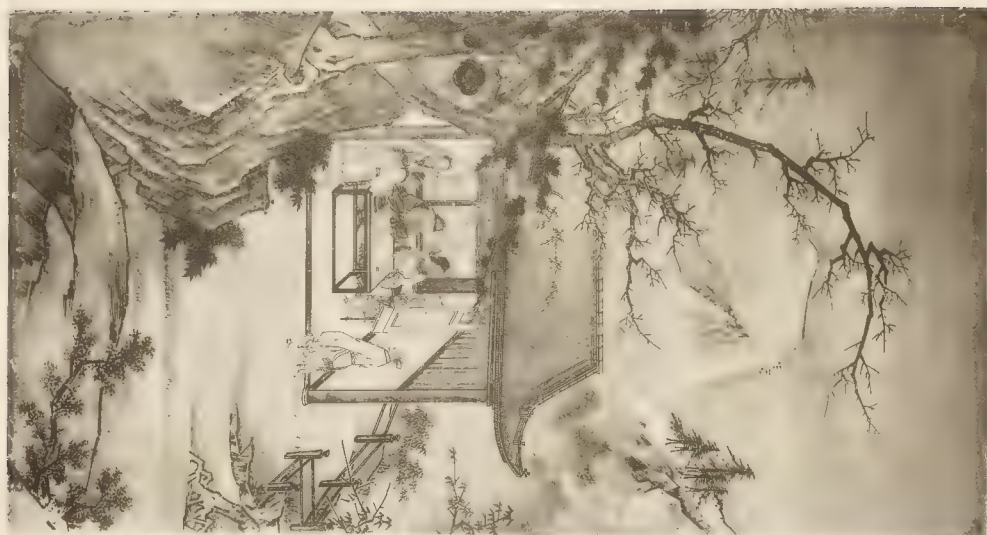
兼一賦詞國

體永固

The use of these results is discussed in the next section.

OWNED BY THE TEMPLE JUKOIN. DAITOKUJI KYOTO





衣裝圖屏風一雙(金碧紙本着色) 俵屋宗達筆

(各幅五尺二寸、横一丈九寸)

伯爵藤堂高紹君藏

我國古來花卉欄毛人物等を畫くに長じ又裝飾畫に妙を得たるの名匠に乏しからずと雖も就中先づ指を本阿彌光悅王佐狩野の兩派を陶冶して一種の畫格を創し意匠に富み又臨池の譽高く且つ裝飾製陶にも妙を得たる人にして寛永十四年即ち西曆一六三七年七十歳にて歿せり俵屋宗達第二冊風雷・神圖參看及び尾形光琳第四冊四季草花圖屏風并に本冊二十六歌仙圖參看の三人に屈せざる可らず而して光悅宗達は共に桃山時代の豪華瑰麗の餘影に一層豊富の趣を加へて一派の美を顯はし光琳其後を承けて更に之を大成したり故に光琳の名聲を擅したるは光悅宗達に負ふ所からずと云ふ可し宗達は初の狩野の畫風を學び後土佐流の妙處を研究し之に加ふるに自家獨得の技能を以てし終に渾然たる一家の妙を發揮せり故に其畫は設色濃潤にして而も雅趣に富み殊に水墨に金泥を交へて一種特妙の傳彩を成すは全く此人の創意に出でたり茲に掲ぐる屏風畫は則ち宗達の筆にして其菊花蔕繪の衣粧に掛けたる衣裝の模様の如き以て當時の風尚を窺ふに足る可き好材料なり而して畫面の全體を見るに意匠卓抜にして設色華麗を極め而も一點卑俗の態なし即ち宗達の宗達たる所以は此圖に於て十分之を窺ふ可く容易に得難きの逸品と云ふ可し此屏風元來六曲なれども其筆意及び衣裝の模様等を明瞭に示さん爲め時に其五曲のみを大寫せり

PICTURE OF DRESSES.

(A pair of folding screens, coloured; 10 feet to 1 1/2 inches by 5 feet 1/4 inch.)

BY TAWARAYA SÔTATSU.

OWNED BY COUNT TAKATSUGU TÔDÔ.

(COLLOTYPE)

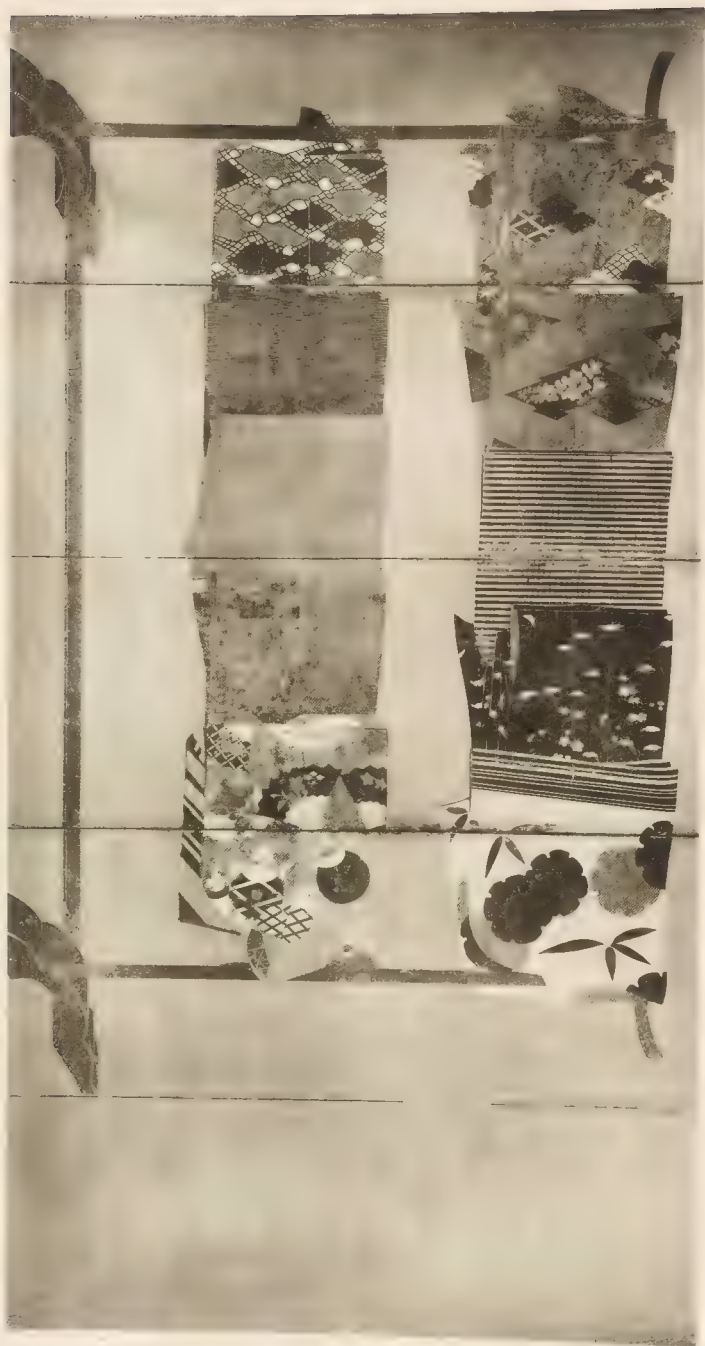
There were many artists who gave their attention to the decorative arts as well as to sketches of flowers, birds, or human figures, but few of these were distinguished in that line except three, viz.:—Hôn-ami Kôyetsu (who created a new style, combining the Tosa and Kanô schools, and was skilled as well in designing, handwriting, lacquer-decoration, and pottery, and who died in 1637, aged seventy), Tawaraya Sôtatsu (lived in the 16th century, see Vol. II), and Ogata Kôrin (1655-1716, see Vol. IV and elsewhere in the present volume). Kôyetsu and Sôtatsu, maintaining the luxurious style of the Momoyama period (end of the 16th century), added to it a rich and flowery taste, thus endeavouring to bring out their skill in depicting the applied arts. Ogata Kôrin followed them, and brought their style to perfection. Kôrin is thus not a little indebted to Kôyetsu and Sôtatsu, his predecessors. Sôtatsu, like Kôyetsu, first studied the Kanô and Tosa styles and, combining the two schools, created a new style of his own. His picture has a free and witty handling, and is rich in taste. His original contribution to art consists in his colouring, which is brought about by mixing a gold tint with dark colour. The pictures here given are by him. The lacquered clothes-rack ornamented with gold chrysanthemums, the fine and variegated patterns of the clothes, and the excellent designs of the woven figures, show the taste of the time and manifest no trace of vulgarity. The unsurpassed skill of Sôtatsu is demonstrated by this work.

Each of the screens consists of six sections, but we have reproduced only five of each, in order to show clearly the treatment of the dresses

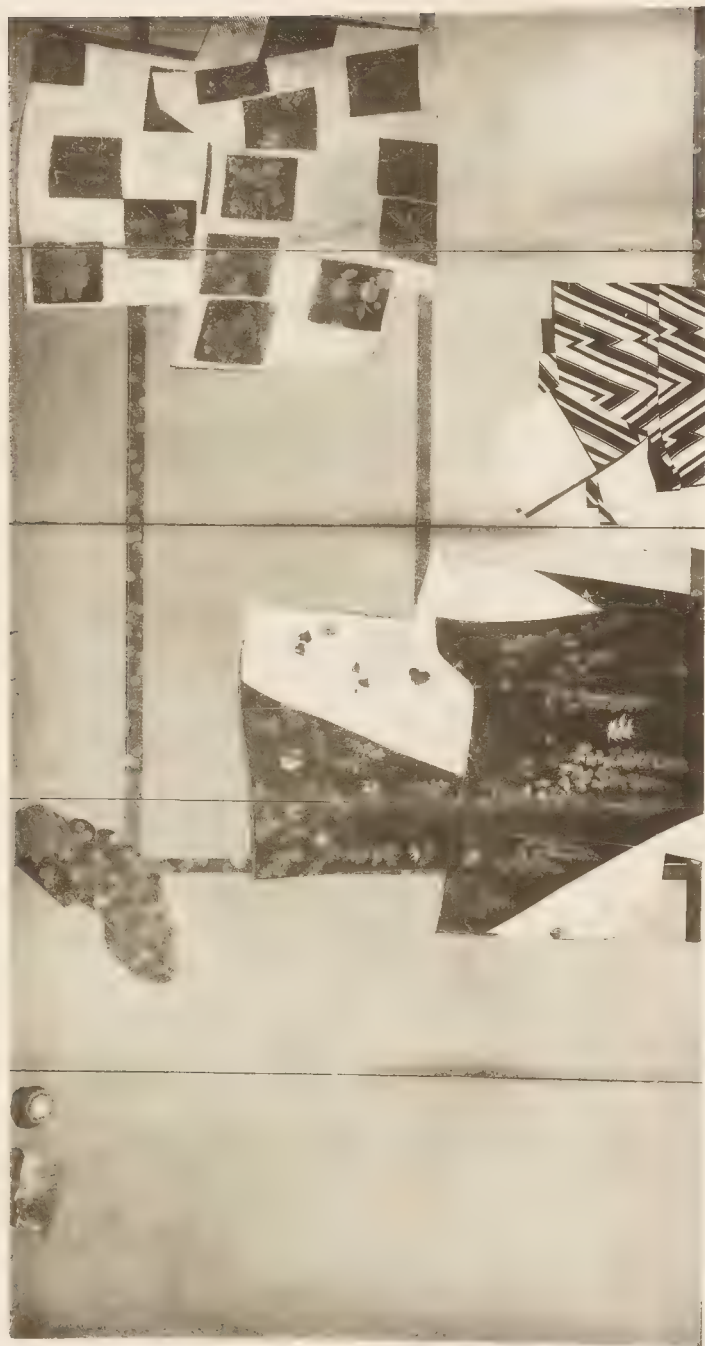
前哲遺言錄

卷四 風 雙金錄本齊 謝宗立

PRINTED BY TAYLOR AND FRANCIS, LTD.







睡鴨圖絹本墨畫 支那明朝萬國禎筆

(竪三尺二寸横一尺三寸一寸)

京都市東山臨濟宗大本山南禪寺藏

萬國禎字は伯文明支那の神宗萬曆の末年西曆第十七世紀の初、南海今の廣東廣州府南海縣の貢生たりしと云ふ國禎水墨の花卉を善くしまた翎羽を寫すに長じたれども所謂南宗一派の臭味を脱せざりしが晩年豫章江南南昌府に遊びてより頗る舊習を更めて遂に輕妙の域に造る殊に竹畫に至りては自ら謂ふ古人彭城の遺法を得たりと以て其技倆の卓拔なるを知る可し此に出せる畫は彼れの大作として見る可き物にはあらざれども細竹疎々の邊孤鴨靜かに眠むるの狀寫し得て閑雅幽遠の趣趣上に溢るるを見る明末に於ける錚々たる畫家の遺蹟として頗る珍賞す可きものなり

THE SLEEPING SEA-GULL.

(A Kakeemono, ink-sketch; 3 feet 2 1/4 inches by 1 foot 3 1/4 inches.)

BY WAN KUO-CHEN (CHINESE).

OWNED BY THE TEMPLE NANZENJI, KYÔTO.

(COLLOTYPE.)

Wan Kuo-Chen was a candidate for civil service during the Emperor Shen-tsung of the Ming dynasty, China. He was skilled in ink-sketches of flowers and plants and also in painting birds, but he never got rid of the heavy style of the so-called Nan-tsung school. In his old age he travelled in Kian-nan and showed great progress in his work. His style became admirably light and tasteful; he said of himself that he had acquired the secret of Peng-cheng, an ancient artist of ability.

The picture here reproduced may not be one of his masterpieces, yet the slender bamboos growing on the edge of a rock, and a gull sleeping so confidently in its safe retreat are depicted with a profound taste that seems to overflow the canvas. He is no doubt one of the most successful artists of the Ming dynasty of China.

[illegible]



齋宮女御及源順畫像板面着色 岩佐又兵衛筆

三十六歌仙圖懸額三十六面中の二面

(各型一尺五寸六分、横一尺)

埼玉縣下川越東照宮藏

齋宮女御諱は徹子三品式部卿重明親王の女八歳にして齋宮と爲り寛和元年西暦九八五年に薨じ給ひし女王なり又源順は從五位上に彼し能登守に任せられ永觀元年西暦九八三年七十三歳にして卒せし人なり孰れも古今卓絶の歌人と稱せらる茲に掲ぐる此二仙の畫像は川越東照宮の拜殿に懸くる所の三十六歌仙圖の額を撮影したるものなり而して其扁額の背面を檢するに朱漆を以て成は寛永十七年六月十七日補師土佐光信未流岩佐又兵衛尉勝以圖と記し又は單に繪師勝以と書せり案するに東照宮は喜多院川越中興の祖天海僧正の寛永十年西暦一六三三年に草創する所同十五年同祿の異に遷りしを徳川三代將軍家光直ちに河越城主堀田加賀守正盛に命じて再建に着手せしめ同十七年西暦一六四〇年六月十七日殿堂落成せしものなり額の背面に記せる年月日亦正に之に同じければ此畫は實に又兵衛が同宮竣工の吉辰を以て描き終り謹て拜殿に納めたるものなること明かなり又其詠歌の筆者は何人なるか未だ詳ならざれども飛鳥井流の書風あり恐らく當時の貴紳の揮毫に成れるものならん

岩佐又兵衛名は勝以荒木村重の末子なり村重織田信長に仕へて屢戦功あり攝津の太守となり伊丹城に居せしが後命に背きたるの故を以て信長父子之を攻むること數年城陷り村重尼ヶ崎に走りて遂に自殺す時に又兵衛尾に二歳乳母に伴はれて京都の本願寺中に潜み外戚の姓を冒して岩佐と改む長するに道び種田信雄に仕ふ性頗る書を好み暇あれば則ち之を習ふて筆を釋て中途に妙域に造る最も浮世人物を寫すに巧にして自ら一家の風を成せし所より世人これを稱して浮世又兵衛と云ふ信雄卒してより越前福井に漂泊し名聲いよ／＼揚る後將軍徳川家光に召されて江戸に上り留ること數年慶安三年西暦一六五〇年六月二十二日歿せり又兵衛浮世繪派の元祖としてはた又非凡卓絶の畫家として其名風に吹掃せらるゝ雖も其遺蹟と稱する物を見るに或は土佐流なるあり狩野風なるあり或は又全く否らざるもありて其孰れか果して眞なるやを辨するに苦む特り東照宮の源順圖は彼れが晩年將軍の召に應じ命を奉じて描寫したるものなれば其平生の蘊蓄を傾け盡したるの作なること毫も疑なく又兵衛の眞蹟として絶好の標本とするに足れり乃ち又兵衛の技倆は此畫に於て之を盡す可く彼の眞價は此畫によりて之を品衡す可きなり故に今其暢達なる筆力を馳麗なる傳形を示さんが爲め一を木版着色刷とし他を寫眞版に附してこれを掲ぐ

TWO POETS, PRINCESS SAIGŪ AND MINAMOTO SHITAGŌ
(TWO OF THE THIRTY-SIX POETS).

(Coloured; each, 1 foot 6 1/4 inches by 1 foot 1/2 inch.)

BY IWASA MATABEI

OWNED BY THE SHINTŌ TEMPLE TŌSHŌGŪ, KAWAGŌYÉ, MUSASHI.

(I. WOOD-CUT. II. COLLOTYPE.)

Princess Saigū, a daughter of Prince Shigeakira, became the Superintendent of the Ancestral Temple of Ise when she was yet eight years of age, and died in 985. Minamoto Shitagō was governor of Noto province, and died in 983, aged seventy-three. Both were noted poets of the time. We photographed these two from the thirty-six portraits hung before the Shintō temple Tōshōgū. The writing on the back shows that they were painted by Iwasa Matabei, on the 17th day of June, 1640. The temple was built by the high priest, Tenkai, in 1633, but, unfortunately, it was burnt down by a fire after five years. The third Shōgun, Iyemitsu, at once ordered Hotta Masamori, the governor of Kawagoyé to build it anew. The work was finished on the 17th of June, 1640, the same date as the painting, and we see from this that they were drawn specially for the occasion. The author of the writing above the pictures is not known, but as the calligraphy is in the Asukai style, it might have been by one of the learned nobles of the time.

Iwasa Matabei was the youngest son of Araki Murashigé, a successful general of the Premier, Oda Nobunaga, but afterwards an enemy to him. Murashigé having failed to win in battle, committed suicide at Anagasaki, near Ōsaka. At that time Matabei was only two years old, and was brought by his nurse to Kyōto, to the temple Hongwanji. When grown up, he began to serve Oda Nobuo, son of the Premier. By nature he was very fond of painting, and whenever at leisure he would take the brush and paint as he liked. He was skilled in sketches of social life, in which genre he founded a school. His style is called the "Uki-yoyé." Much importance is now attached to the school, both by Japanese and by foreigners. After the death of Nobuo he wandered about till he came to Fukui, Yechizen, where he flourished as before. Afterwards he came to Yedo (now Tōkyō), owing to an invitation from the third Shōgun of Tokugawa, and stayed there for several years. He died in 1650. The paintings generally attributed to him, are of various kinds, some being in the style of Tosa, others of Kanō, and we can not discern whether they are really his or not. The present ones alone, being genuine productions of his later years, furnish us brilliant specimens of his talented style, and leave no question whatever as to either date or authorship. We have reproduced one of the two in wood-cut, so as to show the beauty of his colouring, while the other is printed in colliotype.

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洛中洛外圖卷(絹本着色) 住吉具慶筆

全一巻中の二段

(全幅三丈五尺八寸、縦幅一尺三寸五分)

東京帝室博物館蔵

洛中洛外圖は古來後素家が採て以て好簡の畫題とせるものなり、蓋し富麗と貧寂の兩景を對照して一種の興趣津津たるものあればなる可し、こゝに掲ぐる二圖は住吉具慶初め廣澄と云ひ、蕉髮して具慶と改む寶永二年即ち西曆一七〇五年七十五歳にして歿すの筆に係る洛中洛外畫卷の兩段にして一は成る權家が簪紳を會し和歌の披露を爲す所の圖、他は田家收穫後の光景なり、甲圖は以て洛中に於ける槐門の榮華貴紳の威儀を窺ふ可く、乙圖は以て洛外に於ける村家の陋境農民の勞苦を察す可し、但し人物の顔容姿態は殆んど千篇一律にして變化に乏しきの觀なきにあらざる然れども筆法の慎重穩雅にして傳彩の重厚秀潤なる饒に古上佐の名家中に入る可し、蓋し具慶は父如慶の畫風を承繼したるのみならず、從兄土佐光起第三冊に其傳ありが狩野氏の筆格を參酌し又和漢諸派の畫法を修得して一種折衷的畫風を創し以て時の好尚に投せんとしたるに反し力めて古上佐の氣格を挽回し當時の面目を發揮せんとしたるものなれば其作品に古上佐の風を存すること宜なりと云ふ可し、唯惜むらくは變化の畫才に乏しく又古人の妙境に悟入するところなく、古上佐の畫風をして復び拘泥たる光輝を放たしむるを得ざりしことを

THE CAPITAL AND ITS SUBURBS.

(Two portions of a roll, coloured; the roll, 35 feet 7 1/2 inches by 1 foot 4 1/2 inches)

BY SUMIYOSHI GUKEL.

OWNED BY THE IMPERIAL MUSEUM OF TÔKYÔ.

(COLLOTYPE.)

The life of the Capital, Kyôto, and life in its suburbs are favourite companion subjects of painters because of the tasteful effects afforded by the striking contrast between the refined and luxurious life of the nobles in Kyôto and the simple, rustic life of the farmers.

The two pictures here reproduced are two sections of a painting on the above lines by **Sumiyoshi Gukel**, who was otherwise called Hirozumi and who died in 1705, aged seventy-five. One represents the house of a noble in which he is assembling his friends to criticise one another's poems, while the other shows a farm scene after the harvest. The contrast between high and low life is well brought out. The figures are all so similar to one another as to be poor in variety. But the art-rules are so strictly and minutely applied, with gentle and fine strokes of the brush, and the colouring is so nice and rich that they represent the traditional mode of painting of the old Tosa school; for he employed not only the art style inherited from his father, Jokei, but also endeavoured to re-establish the spirit and mode of the old Tosa school in opposition to Tosa Mitauoki (his life is given in Vol. III), who tried to follow the taste of the time by creating a new style combining the methods of the Kanô school and of the other artists of Japan and China. This is the reason why our author adhered to the old style of Tosa. But his paintings were not very successful in the line of variety and he failed to bring the old Tosa art once again to the front in the history of Japanese art.

全一歌中(二六)

番中番代滿參諸本番等 并計三刻等

1. *What is the main purpose of the study?*
 2. *What are the research objectives?*
 3. *What is the research methodology?*
 4. *What are the findings of the study?*
 5. *What are the conclusions of the study?*
 6. *What are the limitations of the study?*
 7. *What are the implications of the study?*
 8. *What are the future research directions?*
 9. *What are the contributions of the study?*
 10. *What are the key words of the study?*

OWNED BY THE IMPERIAL MUSEUM OF TOKYO.









三十六歌仙圖屏風(紙本着色) 尾形光琳筆

(竪五尺五寸、横六尺)

侯爵佐竹義生君藏

俊秀英偉の資を以て所謂元祿時代西暦第十七世紀の末葉に生れ平民的文學勃興の時勢に起りて敢て先進の後塵を仰がず曾て前輩の餘唾を嘗めず獨造特證以て大に當代の文物に光輝を添へたる者文學上に於ては近松吳林子あり繪畫に於ては尾形光琳明暦元年(享保元年即ち西暦一六五五年)一七一六年第四冊に小傳ありあり光琳は資性不羈卓犖にして最も想像に富み技巧に秀でたりしが故に其畫に於けるや新意橫生揮灑自在にして心手並び判り後人を以て其天才の非凡絶倫なるに驚かしむ

こゝに掲ぐる三十六歌仙其姓名は第四冊柿本人麿及小野小町畫像の説明に詳出せりの圖は光琳の傑作にして其圖樣布置世間通例見る所のものと頗る趣を異にせり三十六歌仙は孰れも天地を動し鬼神を感せしむと稱せられたる和歌の名人にして古來畫家の好題目たり光琳以前これを描きたるの畫工學で數ふ可からず然れども大抵土佐流の常套を脱却せず未だ此圖の如く意匠の磊落奇異にして布置配色の巧妙なるものを見ざるなり抑も光琳の光琳たる所は一花一葉の微を寫すにも尙は多少の新意を顯はせるに在り然れども此圖の如く意匠の慧拔なるものは光琳作中に在りても其比少なし試みに觀よ三十五個の歌仙巧みに一幀中に安排せられ個々の相貌よく個々の精神を顯はせるのみならず他の一仙即ち齋宮女王は特に之を畫面に出色すして單に其帳毫のみを擱ける如き光琳にあらざれば誰か能く此狡猾手段を弄するの膽氣あらんや況や又其着色の非凡なるをや眞に驚く可きの技倆なり光琳去つて後數十年にして酒井抱二第四冊に其傳を載すあり深く光琳の畫風を慕ひ其遺作一百種を蒐集し之を總寫して剞劂に附し光琳百圖と題して世に出せり而して此畫また其中に撰載せられたるを見れば其風に名品として稱賛せられたるものなるを知る可し

THE THIRTY-SIX POETS.

A folding screen, coloured; 5 feet 11½ inches by 5 feet 5½ inches.)

BY OGATA KÔRIN

OWNED BY MARQUIS YOSHINARI SATAKÉ.

(COLLOTYPE.)

The rising period of Genroku (end of the 17th century) saw a quick development of the literary culture of society at large. Those who adorn the period were many, e. g. in literature there were Chikamasa Sôrinshi, etc. and in art, among others, **Ogata Kôrin** (1655-1716, see Vol. iv). Kôrin was by nature very bright and independent in his way; skilful in art, rich in originality and free in handling. We can be but surprised when we examine his productions, every one of which witnesses to the surpassing talent of the time.

The picture of the thirty-six poets (the names are given in Vol. iv) is one of the best works of Kôrin. The design and distribution of the figures differ from those of ordinary paintings of this genre. No previous attempts with the same subject can be ranked with our picture in the points just mentioned or in colouring. His special skill lies in this, that he introduces a new idea in every point of the flower or leaf he is sketching. Another painting so original as the present can not be met with even among his works. The faces of the thirty-five poets betray each one's characteristics, but preserve the dignity of a poet. The Princess Saigû, one of the poets, is not given on the canvas, but a part of the curtain in front of her shown in the upper right-hand corner. This cunning way of treating the subject can be planned only by such a genius as Kôrin. Several decades after his death we find Sakai Hôchû (see Vol. iv) who studied and loved his style and collected a hundred of his paintings, publishing them under the title, "Hundred Pictures by Kôrin." The present one is included in the collection.



耕作圖（杉戸着色） 渡邊始興筆

（竪五尺六寸八分、横二尺五寸六分）

京都府下嵯峨眞言宗大本山大覺寺藏

渡邊始興通稱を求馬と云ふ京都の人なり初め狩野の門に遊び、後尾形光琳西暦一六五五年——一七一六年の畫風を慕ひ又博く諸家を涉獵して遂に一家の畫格を成せり思ふに當時狩野氏畫界の覇權を握りしも樸幽死して以來發達進歩の見る可きなく銳意して家風の典型を定めたる常僧も亦既に去り樸幽の門より出でて別に一生面を開きし守景も亦進み狩野の名聲漸く將に地に墜ちんとす始興此時に方りて出で狩野及び光琳等諸家の長處を吸收し之に一種の寫生的風趣を加へて高雅潤澤の畫を作りしかば忽にして名を一時に擢にせり聞く應舉常に始興を稱揚して能手と爲し往々其遺蹟を摹寫したることありと應舉の英才を以てして尙ほ且つ其手腕に服せしとせば始興の技倆推して知る可きなり寶曆五年西暦一七五五年七月没す歳七十三

茲に掲ぐる圖は大覺寺の寛深大僧正初めの名は信性大樂心院と號し天明七年九月遷化す嘗て寺中より耕作の實景を目撃し、恰も傍に伺候せる始興に命じて書院の杉戸に直寫せしめられしものなり此書院今は空し爾來此畫に因みて書院の一室を唐錦の間に稱せしと云ふ

FARMING.

(Painted on a door, coloured; 5 feet 7 $\frac{1}{4}$ inches by 5 feet 6 $\frac{1}{2}$ inches.)

BY WATANABÉ SHIKÔ.

OWNED BY THE TEMPLE DAIKAKUJI, SAGA, KYÔTO.

(COLLOTYPE.)

Watanabé Shikô, an artist of Kyôto, is said to have been a warrior of the Imperial court, or of the house of Prince Konoyé. He learned art from the Kanô artists, but afterwards he imitated Ogata Kôrin (1655-1716), and combining the manner of these with that of other painters, he created a new, independent style.

After the death of Tanyû (1602-1674), there was no distinguished man of the Kanô school. Both Tsunenobu (early in the 18th century), who eagerly strove to revive the spirit of the school, and Morikage (end of the 17th century), who played an active part among the pupils of Tanyû, had passed away, and the fame of the school was about to fall to the ground. Shikô alone strove to create an interest in his style, which is a combination of Kanô and Ogata, with an addition of realism, and made a name in his time. Ôkyo is said to have praised him as a talented hand, and imitated his paintings. We can be assured from this fact that he was no common artist. He died in 1755, aged seventy-three.

The picture here reproduced was painted by Shikô under the direction of the high priest Kwan-shin, a superior of Daikakuji, who had witnessed farming in the field. The room in which the doors were fitted used to be called the "Room of Farming", on account of the renowned painting.

備の間に續せしと云ふ

しとのなり其書詞全小字一欄奉曲曲に四六の青紙の一玉を
習に附録する故興に命じて青紙の紙に直書きしめを
繪し矢則は幸ひに藍紙を習する中より雜書の寶景を日類
終に歸する圖行大變の意彩大指五條の香は益書入案心
十三

繪しで成る可きなり寶州苗幸西村一六五五幸小月寫す
據の大本を以てして繪し且の其千圖に照らしめを其繪の
を繪しして前年と繪し其意謂を景寫しけることありと
を書ししやに繪しして各々一様の繪にせり聞て繪學常の
其意を窺ひし之に一種の宮主前風趣を加へて高麗の繪
に則て繪さふとす故興此に於て出で繪製する意趣は高
に由て其一面を圖をしと景を亦意も其意の香線漸く
寫意して家風の興許を或のせる常語も亦意に其の香南の門
界の源流を繪ししと繪曲を以て以奉繪進求の見る可き
高麗を將繼して一帯の仙格を興せり思ふに當て繪進求
繪品並根根(南村一六五五幸一六六六の高麗を慕ひ又其
繪意故興進求來以と云ふ京師の人より繪の繪の門に
京師進求繪進求高麗大木山大變を繪

一六五五幸一六六六の繪進求高麗大木山大變を繪

得作國林(日音色) 新藝故興筆

FARMING.

13 lines on a page, 2 sheets, 2 feet 5 1/2 inches long.

BY WATANABE SHIRO.

OWNED BY THE TEMPLE DAIKOKUJI SAGA KYOTO.

COLLOTYPE.

Watanabe Shiro, an artist of Kyoto is said to have been a member of the Imperial court, or of the house of Prince Kemmu. The learned art from the Kang-ni-ko, but afterwards he imitated Ogasata (1600-1670) and continuing the names of this art with that of other painters he created a new style of painting.

After the death of Tan'yū (1602-1674), there was no distinguished man of the Kang school. Jōshō Tsunomura (early in the 18th century) who certainly strove to revive the spirit of the school, and Mōchizuki (end of the 17th century) also played an active part among the pupils of Tan'yū and Jōshō, and the time of the school was about to fall to the ground. Shiro alone strove to create a new style, which is a combination of Kang and Ogasata, with an addition of realism and made a name for himself. Shiro is said to have painted him as a learned hand, and imitated his painting. He can be traced from this fact that he was no common artist. He died in 1725, aged seventy.

The picture here reproduced was painted by Shiro under the direction of the high priest Kemmu, a pupil of Shiro's, who had a studio in the temple. The room in which the picture was painted is called the "Room of Painting," and is one of the famous buildings.



山水圖雙幅絹本着色

與謝蕪村筆

(各幅四尺七寸、横一尺五寸四分)

京都市下村正太郎君藏

徳川氏の覇府を江戸に開くや、大に文化の振興に努め、殊に朱子學を奨励せり。其結果として勝れた又其反動として種々の學派起り、大に漢學の隆盛を見るに至れり。加之當時支那にては愛親覺羅氏の滿洲に起りて明を亡すあり。際元木庵即非等の諸高僧來、舜水陳元輩等の領袖乃ち亂を避けて我國に來り、前後大に其才幹技能を發揮して我が文化に貢獻せしかば、詩文に書畫に上下靡然として支那に倣ふの風を生ぜり。且つ上記の高僧領袖其他心越禪師の如き者或は後國の古書畫書畫論等を將來し若くは自ら書畫を作りて邦人に傳へ、以て所謂南宗畫を我國に盛ならしめしが、尋で清人伊予九長崎に渡來し、沉南類方面等の如き畫家また隨を接して來船せしかば、清畫は茲に始めて我國人に紹介せられ、熊代熊斐號は繪江長崎の人、宋紫石江戸の人等は爭ふて妍麗溫潤なる南風の畫意を學び、孰れも一家を成すに至れり。就中蕪村村等は最も淡雅瀟灑なる芋九の筆意を學び、大變元朝石田明朝の妙を變ね、吳小儂張路其に明朝の神髓を得たり。夫の四條派の祖たる吳春の如きも、仰いで以て彼れに師事したりと云へば、其手腕の如何に卓越なりしかを知るに足らん。

蕪村本姓は谷口字は春星又字鳥と稱す。初の名は長庚、後に實と改む。また春日庵三果堂、紫孤庵碧雲洞、白雪堂、四明等の號あり。攝津國東成郡毛島村の人なり。故に此に掲ぐる畫の如く、其落款往々東成の二字を冠するものあり。又其生地は天王寺村に屬し、村は無著に名あるの故を以て、乃ち自ら號して蕪村と云ふ。幼にして母氏の生家に養はる。其生家は丹波國與謝郡に在り。因て姓を與謝と更む。一説には、嘗て丹波に遊びて、與謝に住し、其山水を愛するの餘り、取て自から名づけしなり。とも云ふ。江戸及び奥羽諸州を歴遊し、後京都に住す。其歿年に就きては、數説あれども、天明二年西曆一七八三年十二月廿九日六十八歳にして死せりと云ふの説最も信す可きが如し。蕪村繪畫の外、儒學に造し、殊に俳諧を善くせり。役半亭は其俳號なり。

こゝに掲ぐる二幅は落款の示す如く、蕪村が六十五歳の時、清人の筆意に倣ふて描けるものにして、極めて晩年の作なり。一見頗る南風の臭氣あるを覺ゆれども、滿視するに隨つて筆墨諧調、心手俱に到るの妙あるを感ず。其元明諸大家に辛參して能く彼等の風神を得たるを知る可し。

LANDSCAPES.

(A pair of Kakeons, coloured; 4 feet $\frac{1}{2}$ inch by 1 foot 6 $\frac{1}{8}$ inches.)

BY YOSA BUSON.

OWNED BY Mr. SHÔTARÔ SHIMOMURA, KYÔTO.

(COLLOTYPE.)

When Tokugawa Iyeyasu founded his Shôgunate in Yedo (now Tôkyô), at the beginning of the 17th century, his chief effort was to promote the national culture, by encouraging the study of Chinese literature, especially the philosophy of Chû-hsi of Sung. As the result of, or as a reaction against, the Shôgun's endeavour, there arose several schools of learning, all lending influence to the literati studying Chinese. In China, moreover, the founder of the Manchû dynasty had fought his last battle against the Ming Emperor, and the learned priests like Ingen, Môkuan, Sokubi, and the noted literati like Chû Shun-sui, Chang Yuen-min, came to Japan, escaping from the seat of war. They contributed much to the development of literary culture; in poetry, composition, calligraphy or in pictorial art, one and all in Japan followed the new guests from abroad. The above named priests and Shinyetsu especially, a priest of the Zen sect, imported many old art-relics, art-albums, treatises on art from China, and besides, they themselves produced as much as they could, thus actively introducing the styles of the Nan-tsang school. Later on, at the commencement of the present Manchû dynasty, I Fukyû, Chin Nanpin, Hô Seiyen and others arrived in Nagasaki and taught their art diligently. Among others Kumashiro Yûhi of Nagasaki and Sô Shisei of Yedo, imitated the fine and brilliant style of Nanpin, while Iké Taiga of Kyôto, and **Yosa Buson**, our author, followed the plain and frank method of Fukyû. Our author, however, was not satisfied with this. He further bent his thoughts upon the famous artists of former dynasties, such as Ta-chi (of the Yuen dynasty), Shi tien, Wu Shau-hsien, Chang Lu (of the Ming dynasty) and combining the style of them all, created for himself an original style. Goshun, the founder of the Shijô school, was a pupil of his; this fact alone proves his unsurpassing skill in art.

Buson had more than ten artistic names, as given in the Japanese note. He was a native of Kotori near Ôsaka, born into the family Taniguchi. But as he was brought up in the Yosa district, province of Tanba, he called himself Yosa Buson. Travelling through Yedo, and the eastern provinces he settled in Kyôto at last. He was versed also in Chinese literature, and skilled in Japanese verses called "Haikai", his pseudonym in this capacity being Yahantei. The date of his death is not exactly known, but according to some, he died in 1783, aged sixty-eight.

The sketches here reproduced are as he himself writes, imitations of the Chinese style, painted in his sixty-fifth year, three years before his death. At a glance we feel that there is an imitation of Nanpin, but on careful examination we see that it is the product of a combination of the art-styles of the Yuen and Ming artists, whom he is said to have studied so much. The gentle and harmonious stroke betrays the spirit of the art of these periods.

京渭諸可休五太服舊

一者張氏凡十餘一以正古四食

山水圖(日本養正)
與橋本林生

NOTABO SHIMUKA OTOTO





昇降龍圖屏風一雙 紙本墨畫金彩 圓山應舉筆

(全幅五尺八寸二分、横一丈一尺五寸八分)

京都府真言宗教王護國寺塔頭觀智院藏

茲に出せる屏風畫は其落款に示す如く應舉享保十八年一寛政七年即ち西曆一七三三年一七九五年が安永二年即ち四十一年の時に描けるものにして第三冊に掲げたる保津川真景圖より二十二年第四冊に出せる草花小禽圖より二年後の筆なり即ち其舊法古格の株守す可からざるを悟りて専ら意を寫生に致し而して新たに自家の機杼を出だし所謂圓山一派を開創せし頃の作と見る可きものなり二龍の氣を呵し風を起し波濤洶湧雲煙渾渾たるの壯觀は筆々神に入り生氣物々紙上聲あるかと疑はる其非凡なる着想と追勁なる筆致を以て既載の兩圖に比較すれば寧ろ保津川真景圖に近きものなるを覺う是れ蓋し靈性假想の物體と日常眼前の翎毛花卉の類とは自から其描法を異にせざるを得ざるが爲めなる可し然れども既に第三冊にも述べたる如く應舉の畫才は一方に局促たらず寫生を借りて理想を畫き理想を以て寫生を活かし出入自在の妙を極めたれば其一代の作中或は筆致賦類匠心精微なる寫生畫あり或は跌宕健雅氣韻高尚なる理想畫あり而して彼れが壯時既に能く此畫の如き大作を出すを見るに及んでます其手腕の卓拔靈妙なるに驚くの外なきのみ應舉が畫訓の要に云く凡そ畫圖の術たる物象を寫し精神を傳ふるに在り夫の豪放磊落氣韻生動の如きは寫生模象に精通して後おのづから其真意を了するを得べし初めより得て以て貌ふ可きにあらず故に初學の者は寧ろ運筆遲鈍なりとも構思に心を盡して物象を寫さんことを要すと彼れが狩野の骨法及び元明の格法を究めたるに満足せず更に自然に對して觀察の工夫を積み而かも形似の束縛を受けず寫意の怪談にも陥らず高く一派の旗幟を掲げて後世を照らすもの寔に偶然にあらずと云ふ可し

DRAGONS.

(A pair of folding screens, gold-coloured; each, 22 feet 6 1/2 inches by 5 feet 9 1/2 inches.)

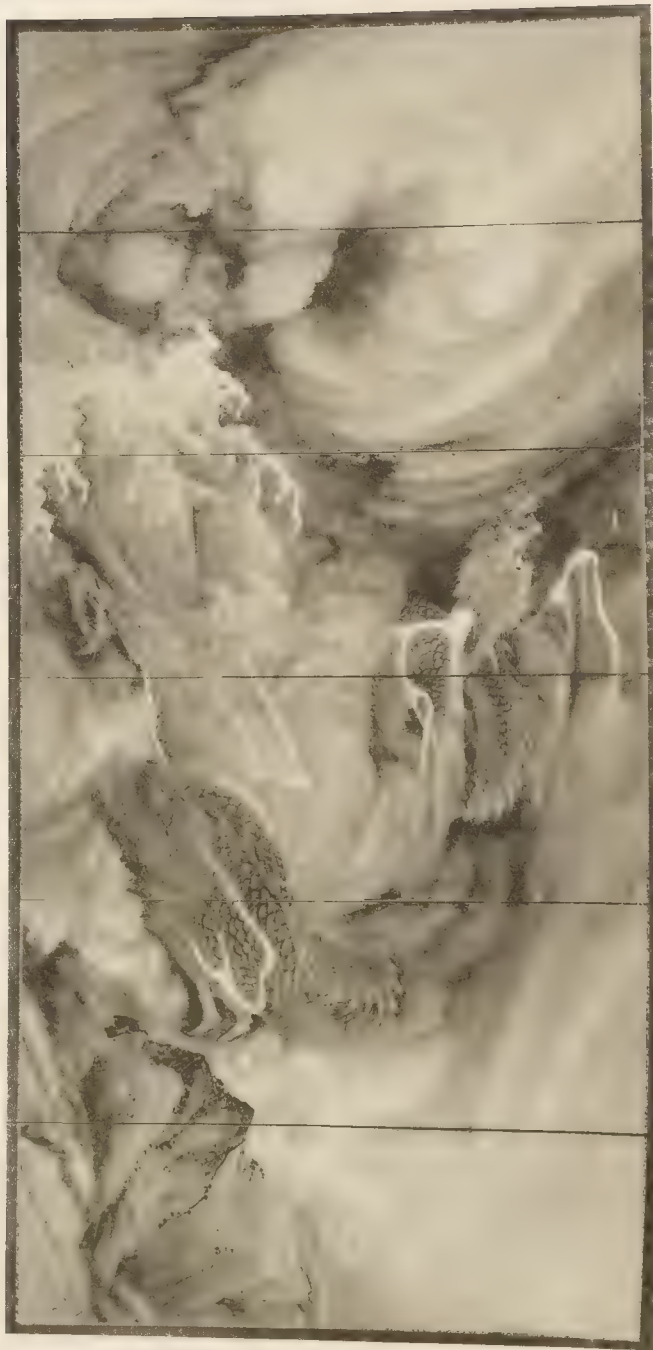
BY MARUYAMA ÔKYO.

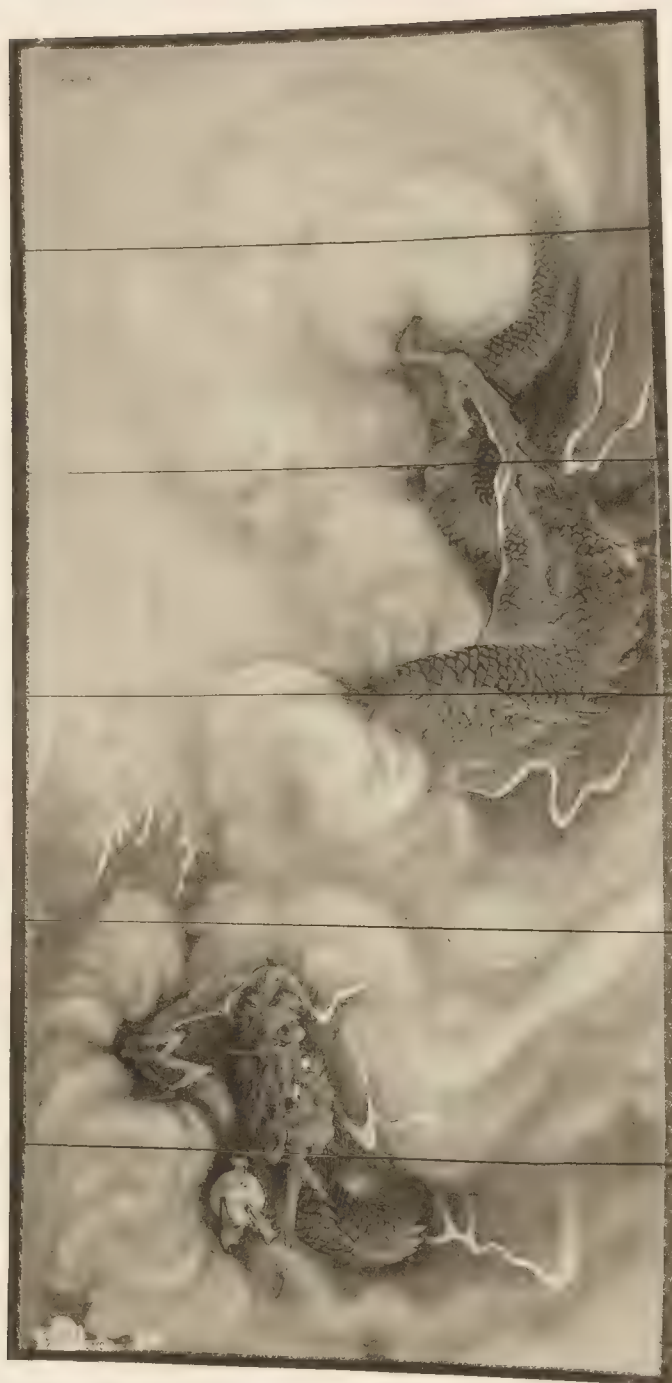
OWNED BY THE TEMPLE KWANCHIN, TÔJÏ, KYÔTO.

(COLLOTYPE.)

The pictures here reproduced were drawn by Maruyama Ôkyô (1733-1795), when he was forty-one years old, as he himself writes on the folding screens. The production therefore falls twenty-two years before the "Scenery on the River Hôdzu" given in Vol. III, and two years later than the "Plants and Birds" in Vol. IV. We see from the date that it was the time when the author, being aware of the difficulty of retaining old art-rules, bent his thoughts to copying nature, and founded a new style, which became the ideal of the "Maruyama School." Behold the fearful sight of the dragons, rousing waves and creating clouds, full of spirit and taste, the designs so original and uncommon, and the use of the brush so sound and strong. These points rather suggest a resemblance to the "Scenery on the River Hôdzu" just referred to. The difference between this and his "Plants and Birds," above referred to, is due to the nature of the subject; though in plants and birds he might show his realistic ability to the utmost, he nevertheless could not well apply it in drawing dragons, which can only be created from pure imagination. Since his talent was many-sided, as we said in Vol. III, he would not have felt at a loss in any kind of painting. He would depict his ideal with his naturalistic talent, and enliven his sketch of nature with his idealistic spirit. Among his masterworks, therefore, there are some realistic sketches, fine and attractive, made to suit the taste of the time, but also some idealistic productions of uncommon originality, full of strength, spirit and taste. We can but admire his able workmanship, seeing that the present dragons are productions of his younger days.

In his Instruction in Painting Ôkyô says:—"The art of painting is chiefly to depict the form of an object and convey the spirit to those who gaze upon it. That free, grotesque, and spirited way of painting, can only be attained after one's skill in copying nature has been perfected. Early students of art, if they be slow of progress, or not clever in free hand, must portray their thoughts in realistic sketches." He was not satisfied with the secret of the Kanô school and the art-rules of the Yuen and Ming artists, in all of which he was well versed, but gave his thoughts to observation and the sketching of nature, by which he succeeded in creating a new style of his own. He is really one of the greatest naturalists Japan has ever produced.





深山遊鹿圖(絹本淡彩) 松村吳春筆

(竪三尺四寸七分、横一尺一寸八分)

京都市下村正太郎君藏

片月將に落ちんとして影綫に白く潺湲たる溪流燈漸く細ならんとするの處、鹿嶺上に優遊するもの之を此深山遊鹿の圖となす。覽者一度之に對すれば無限の情趣自から胸裡に溢るゝを覺えん。抑も吳春の山水畫には危峰崑崙、巖巖突兀たるが如きもの極めて稀なり。此一幅の如きも亦是れ一箇の景內的山水畫にして宛然南都の巖草山頭、孤鹿の月下に呦々たるを見るが如きの感あるなり。

聞く吳春文化八年即ち西曆一八一一年歿す。第四冊に其傳あり。當に人に教へて曰く、繪畫の技は宜しく古人を師として而も古人に泥まらず。古來名家の所長を取り以て之を折衷し、工夫經營、千變萬化、汝々として其心力を盡し、其智巧を致さば、則ち機軸おのづから生ず可し。之を是れ良工と謂ふ。吳春初め、燕封本冊所載雙幅山水圖の說明(參看)に學びて、其宅に入り、後應舉を師として其筆意を究め、然る後採長捨短、兩箇の畫風を折衷して、別に四條一派の特色を發揮するに至りたるもの。尚に偶然にあらずと云ふ可し。乃ち此に掲ぐる遊鹿圖を見よ。殆んど應舉の情美妍麗なる姿態なく、又蕉村の放恣縱橫なる氣象なきにあらざるや。吳春屢旨を奉じて宮中の屏障に書き、無上の光榮を荷ひたるのみならず、世の文士雅客存りに其畫を稱賛し、茶人の流亦深く之を愛賞して止まず、一幅・頼得るに隨ひ争ふて之を珍競せりと云ふ。以て其時人に推重せらるゝこと如何に深かりしかを知る可し。

ROAMING DEER ON A LONELY HILL.

(A Kakemono, light-coloured; 3 feet 5 1/4 inches by 1 foot 2 1/16 inches.)

BY MATSUMURA GOSHUN.

OWNED BY Mr. SHÔTARÔ SHIMOMURA, KYÔTO.

(COLLOTYPE.)

The picture here reproduced depicts a deer roaming over a hill, when the half moon is about to sink, and the world is turned white, for a moment, by her light, and rocks, plants, grasses, and the running stream are a vision of beauty. It is indeed a scene to be enjoyed only in the flowery capital of Kyôto; those only who enjoy, from time to time, such a sight, can produce a picture of so charming a design and so flowing a taste.

Matsumura Goshun (died in 1811, see Vol. IV) is said to have taught his pupils saying:—"In learning pictorial art the student must follow the instruction of the ancients, but must never be attached to them obstinately. One has to gather the essential points of the renowned artists and to digest them all; then, taxing his own thought, must create a fresh design to display his originality. Having succeeded in this way, one can be called a good artist." Goshun first learned under Buson (see elsewhere), but afterwards became a pupil of Ôkyo, and combining the methods of the two, established the so-called Shijô school of art. The sketch here reproduced is very successful, according to his own precepts. It does not betray the characteristics of his masters, for there is no trace of Ôkyo's style or of Buson's spirit. He often received orders from the Imperial court to paint screens, an honour seldom falling to an ordinary artist. All men of literature and dilettantes loved his works, and bought them on sight. He was much admired by his contemporaries, as he is now by the people of to-day.



雙鹿圖(絹本着色) 森狙仙筆

(竪三尺四寸三分、横一尺二寸八分)

侯爵伊達宗徳君藏

森狙仙延享四年—文政四年即ち西暦一七四七年—一八二一年の傳は第三冊猿猴圖の處に出せり狙仙は夫の直賢の鼠書に於ける又は若冲の鶏書に於けるが如く専ら心を寫猿の一事に凝きて遂に能く入神の妙技を極めたる人なり、故に世人咸は狙仙を以て猿屬を寫すにのみ長じたるが如く思へども其實狙仙の技能は決してこれに止まることなし試みに此に出せる鹿の畫を看よ數片の紅葉秋風に舞ひ天地寂寥萬物蕭條たるの處に牝牡の雙鹿將に呦々の鳴を發せんとするの圖にして畫面の經營極めて簡短なれども筆力輕健描法精緻鹿の形態眞に迫り落葉點々亦是れ人をして秋風落莫の感に描へざらしむるの妙あり蓋し其得意とする猿猴の畫と雖も恐らく之に過ぐるの作は稀なる可し眞に珍賞す可きの名品なり

DEER.

(A Kakeмоно, coloured; 3 feet 4 1/8 inches by 1 foot 2 1/8 inches.)

BY MORI SOSEN.

OWNED BY MARQUIS MUNENORI DATÉ.

(COLLOTYPE.)

The life of **Mori Sosen** (1747-1821) has been given under the picture of "Monkeys" (Vol. III). Sosen's speciality was the sketching of monkeys just as Naokata affected the mouse and Jyakuchû, the cock. He took pains in studying the monkey and was very successful in depicting every phase of its activity. This fact led people to believe that his skill was limited to painting the monkey, but the picture of deer here reproduced proves the contrary. The falling maple leaves fluttering in the autumnal wind, the affectionate pair of deer in the lonely field are as natural as they can be. The light and healthy handling of the brush and the minute application of art-rules are worthy of special note. Even his favourite monkey-sketch can hardly surpass, or be more precious than, the original of the present reproduction.

「眞の社會を和む」の品なり

[illegible][illegible]

站へ舟入廻り屋敷を以て津屋を設けこの八員
船より釜口道へ入轉り船を渡りて入る人など
の儀舊に氣けるは城へ暮と心を宮殿の一事に

幸——一八二一幸の野分漢三冊、漢圖の裏に出
 添、唐紙、紙草、四幸一文、四幸の、西、一、四、小
 分、備、母、益、宗、勝、其、難

雙魚圖歸本卷四
森屋前達

鹽三斤四兩三分，附片二廿八分。

外傳冊卷宗藏書

DEER.

(A. Nakamura, coloured; 2 feet 4½ inches by 1 foot 2½ inches)

OWNED BY MARQUIS MUNENORI DATE

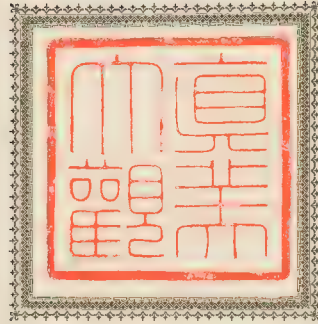
(COLLOTYPE)

The life of **Mori Gosen** (1821-1873) has been given under the picture of "Gosen" (Vol. III). Gosen's specialty was the sketching of monkeys, just as Zensho affected the human and Japanese the cock. He took pains in sketching the monkey, and was very successful in depicting every phase of the activity. This did lead people to believe that his skill was limited to painting the monkey, but the picture of deer here reproduced proves the contrary. The painting is masterly, reflecting in the animal's mind the affectionate pair of deer in the lonely field and as natural as they can be. The light and delicate handling of the brush and the minute depiction of minute details are worthy of special note. Even his human monkey-sketch can hardly be surpassed as to the precision that the animal of the present reproduction



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